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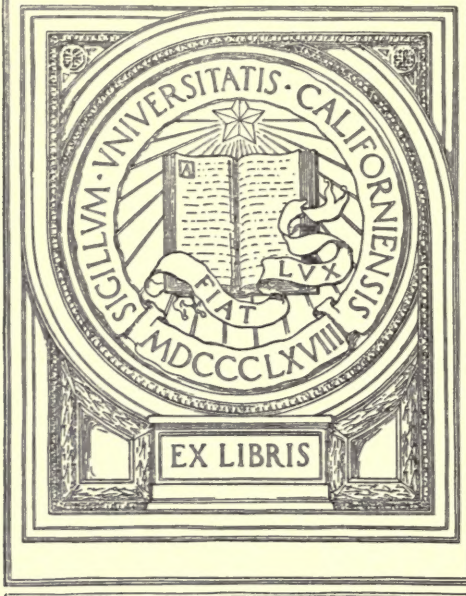

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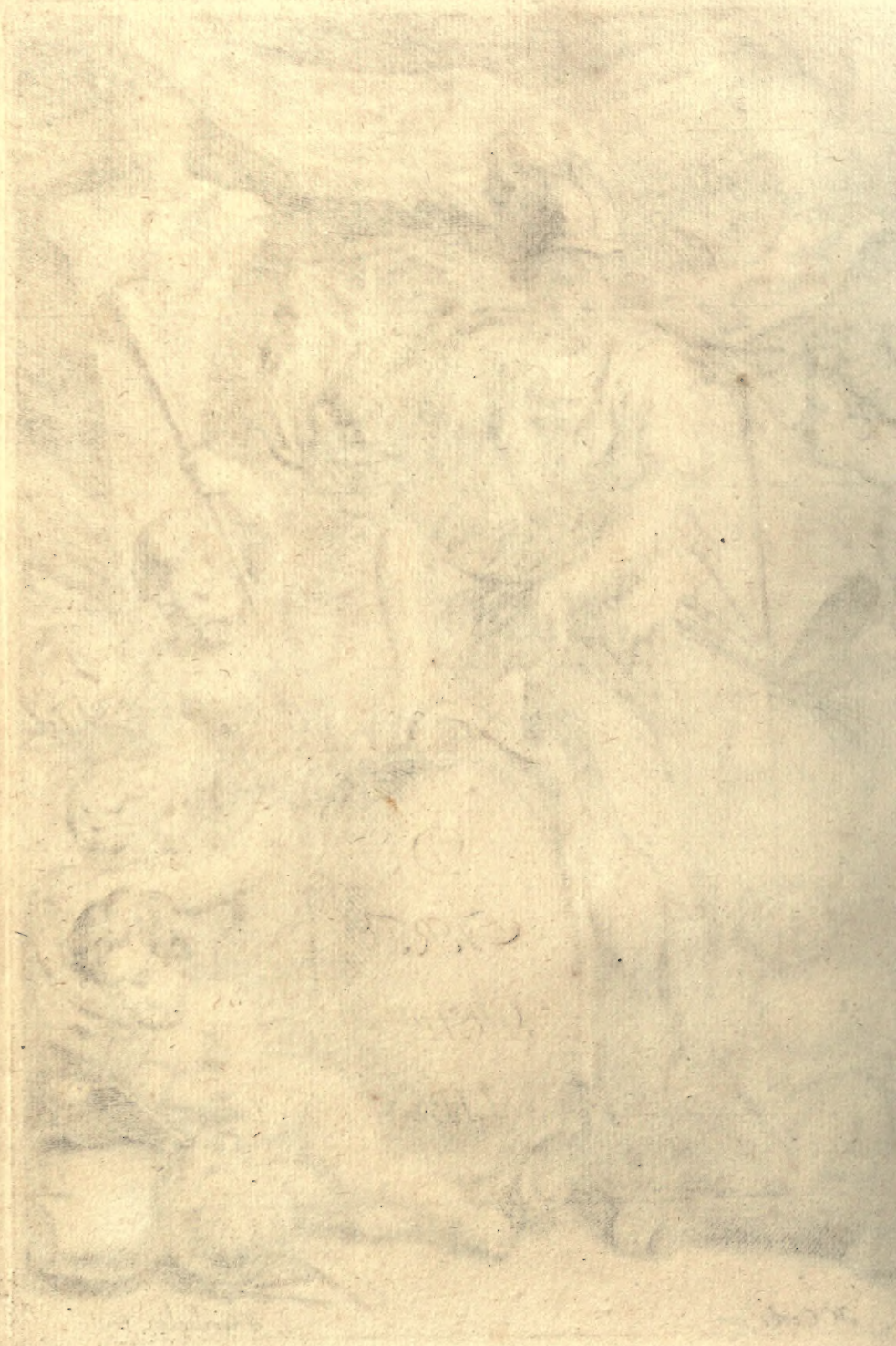

De Arte Graphica.

THE

Art of Painting,

BY

C. A. DU FRESNOY.

WITH

REMARKS.

Tranſlated into *Engliſh*,
Together with an *Original Preface* containing
A PARALLEL betwixt PAINTING and POETRY.

By Mr. *DRYDEN.*

As alſo a Short Account of the moſt Eminent *PAINTERS*, both *Ancient* and *Modern*, continu'd down to the *Preſent Times*, according to the Order of their Succeſſion.

By another Hand.

Ut Pictura Poeſis erit ---- Hor. de Arte Poetica.

LONDON,
Printed by *J. Heptinſtall* for W. Rogers, at the Sun againſt St. *Dunſtan's* Church in *Fleetſtreet*. MDCXCV.

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PREFACE

OF THE

TRANSLATOR,

With a Parallel,

Of *Poetry* and *Painting*.

IT may be reaſonably expected, that I ſhou'd ſay ſomething on my own behalf, in reſpect to my preſent Undertaking. Firſt, then, the Reader may be pleas'd to know, that it was not of my own choice that I undertook this Work. Many of our moſt Skillfull Painters, and other Artiſts, were pleas'd to recommend *this Authour* to me, as one who perfectly underſtood the Rules of Painting; who gave the beſt and moſt conciſe Inſtructions for Performance, and the ſureſt to inform the Judgment of all who

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lov'd this noble Art. That they who before were rather fond of it, than knowingly admir'd it, might defend their Inclination by their Reaſon: that they might underſtand thoſe Excellencies which they blindly valu'd, ſo as not to be farther impos'd on by bad Pieces, and to know when Nature was well imitated by the moſt able Maſters. 'Tis true indeed, and they acknowledge it, that beſide the Rules which are given in this Treatiſe, or which can be given in any other, that to make a perfect Judgment of good Pictures, and to value them more or leſs when compar'd with one another, there is farther requir'd a long converſation with the beſt Pieces, which are not very frequent either in *France* or *England*; yet ſome we have, not onely from the hands of *Holbein*, *Rubens*, and *Vandyck*, (one of them admirable for Hiſtory-painting, and the other two for Portraits,) but of many *Flemiſh-Maſters*, and thoſe not inconſiderable, though for Deſign, not equal to the *Italians*. And of theſe latter alſo, we are not unfurniſh'd with ſome Pieces of *Raphael*, *Titian*, *Correggio*, *Michael Angelo* and others. But to return to my own undertaking of this Tranſlation, I freely own, that I thought my ſelf uncapable of performing it, either to their Satisfaction, or my own Credit. Not but that I under-

underſtood the *Original Latine*, and the *French Authour* perhaps as well as moſt *Engliſhmen*; But I was not ſufficiently vers'd in the *Terms* of *Art*: And therefore thought that many of thoſe perſons who put this honourable task on me, were more able to perform it themſelves, as undoubtedly they were. But they aſſuring me of their aſſiſtance, in correcting my faults where I ſpoke improperly, I was encourag'd to attempt it; that I might not be wanting in what I cou'd, to ſatisfie the deſires of ſo many Gentlemen who were willing to give the world this uſefull Work. They have effectually perform'd their promiſe to me; and I have been as carefull on my ſide, to take their advice in all things; ſo that the Reader may aſſure himſelf of a tolerable Tranſlation. Not Elegant, for I propos'd not that to my ſelf: but familiar, clear and inſtructive. In any of which parts, if I have fail'd, the fault lies wholly at my door. In this one particular onely I muſt beg the Readers pardon. The *Proſe Tranſlation* of the *Poem* is not free from Poetical Expreſſions, and I dare not promiſe that ſome of them are not fuſtian, or at leaſt highly metaphorical; but this being a fault in the firſt digeſtion (that is, the *Original Latine*) was not to be remedy'd in the ſecond (*viz.*) the *Tranſlation*. And I may confi-

 dently

dently ſay, that whoever had attempted it, muſt have fallen into the ſame inconvenience; or a much greater, that of a falſe Verſion. When I undertook this Work, I was already ingag'd in the Tranſlation of *Virgil*, from whom I have borrow'd onely two months, and am now returning to that which I ought to underſtand better. In the mean time I beg the Readers pardon, for entertaining him ſo long with my ſelf: 'Tis an uſual part of ill manners in all *Authours*, and almoſt in all Mankind, to trouble others with their buſineſs; and I was ſo ſenſible of it beforehand, that I had not now committed it, unleſs ſome concernments of the *Readers* had been interwoven with my own. But I know not, while I am attoning for one Error, if I am not falling into another: for I have been importun'd to ſay ſomething farther of *this Art*; and to make ſome *Obſervations* on it in relation to the *likeneſs* and *agreement* which it has with *Poetry* its Siſter. But before I proceed, it will not be amiſs, if I copy from *Bellori* (a moſt ingenious Authour, yet living) ſome part of his *Idea* of a *Painter*, which cannot be unpleaſing, at leaſt to ſuch who are converſant in the Philoſophy of *Plato*. And to avoid tediouſneſs, I will not tranſlate the whole Diſcourſe, but take and leave as I find occaſion.

God

God Almighty, in the Fabrique of the Univerſe, firſt contemplated himſelf, and reflected on his own Excellencies; from which he drew, and conſtituted thoſe firſt Forms, which are call'd Idea's. So that every Species which was afterwards expreſs'd was produc'd from that firſt Idea, forming that wonderfull contexture of all created Beings. But the Cœleſtial Bodies above the Moon being incorruptible, and not ſubject to change, remain'd for ever fair, and in perpetual order: On the contrary, all things which are ſublunary are ſubject to change, to deformity, and to decay. And though Nature always intends a conſummate beauty in her productions, yet through the inequality of the Matter, the Forms are alter'd; and in particular, Humane Beauty ſuffers alteration for the worſe, as we ſee to our mortification, in the deformities, and diſproportions which are in us. For which reaſon the Artfull Painter and the Sculptour, imitating the Divine Maker, form to themſelves as well as they are able, a Model of the Superiour Beauties; and reflecting on them endeavour to correct and amend the common Nature; and to repreſent it as it was firſt created without fault, either in Colour or in Lineament.

This Idea, *which we may call the Goddeſs of Painting and of Sculpture, deſcends upon the Marble and the Cloth, and becomes the Original of thoſe Arts; and being meaſur'd by the Compaſs of the Intellect, is it*

ſelf

ſelf the Meaſure of the performing Hand; and being animated by the Imagination, infuſes Life into the Image. The Idea *of the* Painter *and the* Sculptour, *is undoubtedly that perfect and excellent Example of the Mind; by imitation of which imagin'd form, all things are repreſented which fall under humane ſight: Such is the Definition which is made by* Cicero *in his Book of the* Oratour *to* Brutus. " *As therefore in* " *Forms and Figures there is ſomewhat which is Excel-* " *lent and Perfect, to which imagin'd* Species *all* " *things are referr'd by Imitation which are the Objects* " *of Sight, in like manner we behold the* Species *of* " *Eloquence in our Minds, the Effigies, or actual* " *Image of which we ſeek in the Organs of our Hear-* " *ing. This is likewiſe confirm'd by* Proclus *in the* " *Dialogue of* Plato *call'd* Timæus: *If,* ſays he, " *you take a Man, as he is made by Nature, and* " *compare him with another who is the effect of Art;* " *the work of Nature will always appear the leſs beau-* " *tifull, becauſe Art is more accurate than Nature.* *But* Zeuxis, *who from the choice which he made of Five Virgins drew that wonderfull Picture of* Helena, *which* Cicero *in his* Oratour *beforemention'd, ſets before us as the moſt perfect Example of Beauty, at the ſame time admoniſhes a Painter, to contemplate the* Idea's *of the moſt Natural Forms; and to make a judicious choice of ſeveral Bodies, all of them the moſt*

Elegant

Elegant which he can find. By which we may plainly understand that he thought it impossible to find in any one Body all those Perfections which he sought for the accomplishment of a Helena, *because Nature in any individual person makes nothing that is perfect in all its parts. For this reason* Maximus Tyrius *also says, that the Image which is taken by a Painter from several Bodies produces a Beauty, which it is impossible to find in any single Natural Body, approaching to the perfection of the fairest Statues. Thus* Nature *on this account is so much inferiour to* Art, *that those Artists who propose to themselves onely the imitation and likeness of such or such a particular person, without election of those* Idea's *before-mention'd, have often been reproach'd for that omission:* Demetrius *was tax'd for being too Natural;* Dionysius *was also blam'd for drawing Men like us, and was commonly call'd* Ἀνθρωπογράφος, *that is,* a Painter of Men. *In our times* Michael Angelo da Caravaggio, *was esteem'd too Natural. He drew persons as they were; and* Bambovio, *and most of the Dutch Painters have drawn the worst likeness.* Lysippus *of old, upbraided the common sort of* Sculptours, *for making Men such as they were found in Nature; and boasted of himself that he made them as they ought to be: which is a Precept of* Aristotle, *given as well to* Poets *as to* Painters. Phidias *rais'd an admiration even to astonishment,*

niſhment, in thoſe who beheld his Statues, *with the Forms, which he gave to his* Gods *and* Heroes; *by imitating the* Idea *rather than* Nature. *And* Cicero *ſpeaking of him affirms, that figuring* Jupiter *and* Pallas, *he did not contemplate any Object from whence he took the likeneſs, but conſider'd in his own mind a great and admirable form of Beauty, and according to that Image in his Soul, he directed the operation of his Hand.* Seneca *alſo ſeems to wonder, that* Phidias *having never beheld either* Jove *or* Pallas, *yet cou'd conceive their divine Images in his Mind.* Apollonius Tyanæus *ſays the ſame in other words, that the fancy more inſtructs the* Painter *than the imitation; for the laſt makes onely the things which it ſees, but the firſt makes alſo the things which it never ſees.*

Leon Battiſta Alberti *tells us, that we ought not ſo much to love the likeneſs as the beauty, and to chooſe from the faireſt Bodies ſeverally the faireſt Parts.* Leonardo da Vinci *inſtructs the Painter to form this* Idea *to himſelf: And* Raphael, *the greateſt of all modern Maſters, writes thus to* Caſtiglione, *concerning his* Galatea: "*To paint a Fair one, 'tis neceſſary* "*for me to ſee many Fair ones; but becauſe there is ſo* "*great a ſcarcity of lovely Women, I am conſtrain'd to* "*make uſe of one certain* Idea, *which I have form'd to* "*my ſelf in my own fancy.* Guido Reni *ſending to*

Rome

Rome *his St.* Michael *which he had painted for the Church of the* Capuchins, *at the ſame time wrote to* Monſignor Maſſano, *who was* Maeſtro di Caſa (*or Steward of the Houſe*) *to Pope* Urban *the* Eighth, *in this manner. I wiſh I had the wings of an* Angel, *to have aſcended into* Paradiſe, *and there to have beheld the Forms of thoſe beatify'd Spirits, from which I might have copy'd my* Archangel: *But not being able to mount ſo high, it was in vain for me to ſearch his reſemblance here below; ſo that I was forc'd to make an Introſpection, into my own mind, and into that* Idea *of Beauty, which I have form'd in my own imagination. I have likewiſe created there the contrary* Idea *of deformity and uglineſs; but I leave the conſideration of it, till I paint the* Devil: *and in the mean time ſhun the very thought of it as much as poſſibly I can, and am even endeavouring to blot it wholly out of my remembrance. There was not any Lady in all Antiquity, who was Miſtreſs of ſo much Beauty as was to be found in the* Venus *of* Gnidus, *made by* Praxiteles, *or the* Minerva *of* Athens *by* Phydias; *which was therefore call'd the* Beautifull Form. *Neither is there any Man of the preſent Age, equal in the ſtrength, proportion, and knitting of his Limbs, to the* Hercules *of* Farneſe, *made by* Glicon: *Or any Woman who can juſtly be compar'd with the* Medicean Venus *of* Cleomenes. *And upon this account, the nobleſt* Poets

and the beſt Oratours, *when they deſir'd to celebrate any extraordinary Beauty, are forc'd to have recourſe to* Statues *and* Pictures, *and to draw their Perſons and Faces into Compariſon.* Ovid *endeavouring to expreſs the Beauty of* Cillarus, *the faireſt of the* Centaures, *celebrates him as next in perfection, to the moſt admirable* Statues.

Gratus in ore vigor, cervix, humeriq; manuſq;
Pectoraq; Artificum laudatis *Proxima* Signis.

A pleaſing Vigour his fair Face expreſs'd;
His Neck, his Hands, his Shoulders, and his Breaſt,
Did next in Gracefulneſs and Beauty ſtand,
To breathing Figures of the Sculptour's Hand.

In another place he ſets Apelles *above* Venus.

Si Venerem Cois nunquam pinxiſſet *Apelles*,
Merſa ſub æquoreis illa lateret Aquis.

Thus vary'd.

One Birth to Seas the Cyprian Goddeſs *ow'd,*
A Second Birth the Painter's *Art beſtow'd:*
Leſs by the Seas than by his pow'r was giv'n;
They made her live, but he advanc'd to Heav'n.

The

The Idea *of this Beauty, is indeed various, according to the ſeveral forms which the* Painter *or* Sculptour *wou'd deſcribe: As one in Strength, another in Magnanimity; and ſometimes it conſiſts in Chearfulneſs, and ſometimes in Delicacy; and is always diverſify'd by the Sex and Age.*

The Beauty of Jove *is one, and that of* Juno *another:* Hercules, *and* Cupid *are perfect Beauties, though of different kinds; for Beauty is onely that which makes all things as they are in their proper and perfect Nature; which the beſt* Painters *always chooſe by contemplating the Forms of each. We ought farther to conſider, that a Picture being the repreſentation of a humane action, the* Painter *ought to retain in his mind, the Examples of all Affections, and Paſſions, as a* Poet *preſerves the* Idea *of an Angry man, of one who is fearfull, ſad or merry, and ſo of all the reſt. For 'tis impoſſible to expreſs that with the Hand, which never enter'd into the Imagination. In this manner as I have rudely and briefly ſhewn you,* Painters *and* Sculptours, *chooſing the moſt elegant natural Beauties, perfectionate the* Idea, *and advance their* Art, *even above* Nature *it ſelf, in her individual productions, which is the utmoſt maſtery of humane performance.*

From hence ariſes that aſtoniſhment, and almoſt adoration which is paid by the Knowing to thoſe divine remainders of Antiquity. *From hence* Phydias, Ly-

 ſippus,

ſippus, *and other noble* Sculptours, *are ſtill held in veneration*; *and* Apelles, Zeuxis, Protogenes, *and other admirable* Painters, *though their Works are periſh'd, are and will be eternally admir'd*; *who all of them drew after the* Idea's *of Perfection*; *which are the Miracles of Nature, the Providence of the Underſtanding, the Exemplars of the Mind, the Light of the Fancy*; *the Sun which from its riſing, inſpir'd the Statue of* Memnon, *and the fire which warm'd into life the Image of* Prometheus: *'Tis this which cauſes the* Graces, *and the* Loves *to take up their habitations in the hardeſt* Marble, *and to ſubſiſt in the emptineſs of* Light, *and* Shadows. *But ſince the* Idea *of* Eloquence *is as far inferiour to that of* Painting, *as the force of Words is to the Sight*; *I muſt here break off abruptly, and having conducted the* Reader *as it were to a ſecret Walk, there leave him in the midſt of Silence to contemplate thoſe* Idea's; *which I have onely ſketch'd, and which every man muſt finiſh for himſelf.*

In theſe pompous Expreſſions, or ſuch as theſe the *Italian* has given you his *Idea* of a *Painter*; and though I cannot much commend the Style, I muſt needs ſay there is ſomewhat in the Matter: *Plato* himſelf is accuſtom'd to write loftily, imitating, as the *Critiques* tell us, the manner of *Homer*; but ſurely that inimitable Poet, had not ſo much of Smoke in his writing, though not leſs of Fire.

Fire. But in ſhort, this is the preſent *Genius* of *Italy*. What *Philoſtratus* tells us in the *Proem* of his *Figures* is ſomewhat plainer; and therefore I will tranſlate it almoſt word for word. " *He who* " *will rightly govern the* Art *of* Painting, *ought of* " *neceſſity firſt to underſtand Humane Nature. He* " *ought likewiſe to be endued with a* Genius *to expreſs* " *the ſigns of their Paſſions whom he repreſents; and* " *to make the dumb as it were to ſpeak: He muſt* " *yet further underſtand what is contain'd in the con-* " *ſtitution of the Cheeks, in the temperament of the* " *Eyes, in the naturalneſs (if I may ſo call it) of the* " *Eye brows: and in ſhort whatſoever belongs to the* " *Mind and Thought. He who throughly poſſeſſes all* " *theſe things will obtain the whole. And the Hand* " *will exquiſitely repreſent the action of every particu-* " *lar perſon. If it happen that he be either mad, or* " *angry, melancholique, or chearfull, a ſprightly Youth,* " *or a languiſhing Lover; in one word, he will be able* " *to paint whatſoever is proportionable to any one.* " *And even in all this there is a ſweet errour without* " *cauſing any ſhame. For the Eyes and Minds of* " *the beholders being faſten'd on Objects which have no* " *real Being, as if they were truly Exiſtent, and be-* " *ing induc'd by them to believe them ſo, what pleaſure* " *is it not capable of giving? The Ancients, and* " *other Wiſe Men, have written many things concer-*

" *ning*

" *ning the* Symmetry *which is in the* Art *of* Paint-
" ing; *conſtituting as it were ſome certain* Laws *for*
" *the proportion of every Member, not thinking it*
" *poſſible for a* Painter *to undertake the expreſſion of*
" *thoſe motions which are in the Mind, without a con-*
" *current Harmony in the natural meaſure. For*
" *that which is out of its own kind and meaſure, is*
" *not receiv'd from Nature, whoſe motion is always*
" *right. On a ſerious conſideration of this matter it*
" *will be found, That the* Art *of* Painting *has a*
" *wonderfull affinity with that of* Poetry; *and that*
" *there is betwixt them a certain common Imagination.*
" *For as the* Poets *introduce the* Gods *and* Heroes,
" *and all thoſe things which are either Majeſtical, Ho-*
" *neſt or Delightfull, in like manner the* Painters, *by*
" *the Virtue of their Out-lines, Colours, Lights and*
" *Shadows, repreſent the ſame Things and Perſons*
" *in their Pictures.*

Thus, as *Convoy Ships* either accompany, or ſhou'd accompany their *Merchants* till they may proſecute the reſt of their Voyage without danger, ſo *Philoſtratus* has brought me thus far on my way, and I can now ſail on without him. He has begun to ſpeak of the great relation betwixt *Painting* and *Poetry*, and thither the greateſt part of this Diſcourſe by my promiſe was directed. I have not ingag'd my ſelf to any perfect Method,

neither

neither am I loaded with a full Cargo. 'Tis ſufficient if I bring a Sample of ſome Goods in this Voyage. It will be eaſie for others to add more when the Commerce is ſettled. For a *Treatiſe* twice as large as this of *Painting* cou'd not contain all that might be ſaid on the *Parallel* of theſe two *Siſter-Arts*. I will take my riſe from *Bellori* before I proceed to the *Authour of this Book*.

The buſineſs of his *Preface* is to prove, that a learned *Painter* ſhou'd form to himſelf an *Idea* of perfect Nature. This Image he is to ſet before his Mind in all his Undertakings, and to draw from thence as from a Store-houſe, the Beauties which are to enter into his Work; thereby correcting Nature from what actually ſhe is in individuals, to what ſhe ought to be, and what ſhe was created. Now as this *Idea* of *Perfection* is of little uſe in *Portraits* (or the reſemblances of particular perſons) ſo neither is it in the Characters of *Comedy*, and *Tragedy*; which are never to be made perfect, but always to be drawn with ſome ſpecks of frailty and deficience; ſuch as they have been deſcribed to us in *Hiſtory*, if they were real *Characters*; or ſuch as the *Poet* began to ſhew them at their firſt appearance, if they were onely fictitious, (or imaginary.) The perfection of ſuch

Stage-

Stage-characters conſiſts chiefly in their likeneſs to the deficient faulty Nature, which is their Original. Onely, as it is obſerv'd more at large hereafter, in ſuch caſes there will always be found a better likeneſs, and a worſe; and the better is conſtantly to be choſen: I mean in *Tragedy*, which repreſents the Figures of the higheſt form amongſt Mankind. Thus in *Portraits*, the *Painter* will not take that ſide of the Face which has ſome notorious blemiſh in it; but either draw it in profile (as *Apelles* did *Antigonus*, who had loſt one of his Eyes) or elſe ſhadow the more imperfect ſide. For an ingenious flattery is to be allow'd to the Profeſſours of *both Arts*; ſo long as the likeneſs is not deſtroy'd. 'Tis true that all manner of Imperfections muſt not be taken away from the *Characters*, and the reaſon is, that there may be left ſome grounds of pity for their misfortunes. We can never be griev'd for their miſeries who are thoroughly wicked, and have thereby juſtly call'd their calamities on themſelves. Such Men are the natural Objects of our hatred, not of our commiſeration. If on the other ſide their Characters were wholly perfect, (ſuch as for Example, the *Character* of a *Saint* or *Martyr* in a *Play*,) his, or her misfortunes, wou'd produce impious thoughts in the Beholders: they wou'd accuſe

accuſe the *Heavens* of injuſtice, and think of leaving a *Religion*, where Piety was ſo ill requited. I ſay the greater part wou'd be tempted ſo to do, I ſay not that they ought: and the conſequence is too dangerous for the practice. In this I have accus'd my ſelf for my own St. *Catharine*, but let truth prevail. *Sophocles* has taken the juſt medium in his *Oedipus*. He is ſomewhat arrogant at his firſt entrance; and is too inquiſitive through the whole *Tragedy*: Yet theſe Imperfections being balanc'd by great Vertues, they hinder not our compaſſion for his miſeries; neither yet can they deſtroy that horrour which the nature of his Crimes have excited in us. Such in *Painting* are the *Warts* and *Moles*, which adding a likeneſs to the Face, are not therefore to be omitted. But theſe produce no loathing in us. But how far to proceed, and where to ſtop, is left to the judgment of the *Poet* and the *Painter*. In *Comedy* there is ſomewhat more of the worſe likeneſs to be taken. Becauſe that is often to produce laughter; which is occaſion'd by the ſight of ſome deformity: but for this I referr the *Reader* to *Ariſtotle*. 'Tis a ſharp manner of Inſtruction for the Vulgar who are never well amended, till they are more than ſufficiently expos'd. That I may return to the beginning of this Remark, concerning perfect

Idea's, I have onely this to ſay, that the *Parallel* is often true in *Epique-Poetry*.

The *Heroes* of the *Poets* are to be drawn according to this Rule. There is ſcarce a frailty to be left in the beſt of them; any more than is to be found in a *Divine Nature*. And if *Æneas* ſometimes weeps, it is not in bemoaning his own miſeries, but thoſe which his people undergo. If this be an Imperfection, the *Son* of *God* when he was incarnate ſhed tears of Compaſſion over *Jeruſalem*. And *Lentulus* deſcribes him often weeping, but never laughing; ſo that *Virgil* is juſtify'd even from the *Holy Scriptures*. I have but one word more, which for once I will anticipate from the *Authour* of this *Book*. Though it muſt be an *Idea* of *Perfection*, from which both the *Epique Poet*, and the *Hiſtory Painter* draws; yet all Perfections are not ſuitable to all Subjects: But every one muſt be deſign'd according to that perfect Beauty which is proper to him. An *Apollo* muſt be diſtinguiſh'd from a *Jupiter*, a *Pallas* from a *Venus*: and ſo in *Poetry* an *Æneas* from any other *Heroe*: for *Piety* is his chief *Perfection*. *Homer's Achilles* is a kind of Exception to this Rule: but then he is not a perfect *Heroe*, nor ſo intended by the *Poet*. All his *Gods* had ſomewhat of humane imperfection; for which he has been tax'd

tax'd by *Plato*, as an Imitatour of what was bad. But *Virgil* obſerv'd his fault, and mended it. Yet *Achilles* was perfect in the ſtrength of his Body, and the vigour of his Mind. Had he been leſs paſſionate, or leſs revengefull, the *Poet* well foreſaw that *Hector* had been kill'd, and *Troy* taken at the firſt aſſault; which had deſtroy'd the beautifull contrivance of his *Iliads*, and the moral of preventing Diſcord amongſt Confederate Princes, which was his principal intention. For the *Moral* (as *Boſſu* obſerves) is the firſt buſineſs of the *Poet*, as being the ground-work of his Inſtruction. This being form'd, he contrives ſuch a *Deſign*, or *Fable*, as may be moſt ſuitable to the *Moral*. After this he begins to think of the Perſons, whom he is to employ in carrying on his *Deſign*: and gives them the *Manners*, which are moſt proper to their ſeveral *Characters*. The thoughts and words are the laſt parts, which give Beauty and Colouring to the Piece. When I ſay, that the *Manners* of the *Heroe* ought to be good in perfection, I contradict not the *Marqueſs* of *Normanby*'s opinion, in that admirable Verſe, where ſpeaking of a perfect Character, he calls it *A Faultleſs Monſter, which the World ne'er knew*. For *that Excellent Critique*, intended onely to ſpeak of *Dramatique Characters*, and not of *Epique*. Thus at

leaſt I have ſhewn, that in the moſt perfect *Poem*, which is that of *Virgil*, a *perfect Idea* was requir'd, and follow'd. And conſequently that all ſucceeding *Poets* ought rather to imitate *him*, than even *Homer*. I will now proceed as I promis'd, to the *Authour* of this *Book*. He tells you almoſt in the firſt lines of it, that the *chief end of Painting is to pleaſe the Eyes: and 'tis one great End of Poetry to pleaſe the Mind*. Thus far the *Parallel* of the *Arts* holds true: with this difference, That the principal end of *Painting* is to *pleaſe*; and the chief deſign of *Poetry* is to *inſtruct*. In this the *latter* ſeems to have the advantage of the *former*. But if we conſider the *Artiſts* themſelves on both ſides, certainly their aims are the very ſame: they wou'd both make ſure of pleaſing, and that in preference to inſtruction. Next, the means of this pleaſure is by Deceipt. One impoſes on the Sight, and the other on the Underſtanding. *Fiction* is of the Eſſence of *Poetry* as well as of *Painting*; there is a reſemblance in one, of Humane Bodies, Things and Actions which are not real, and in the other, of a true Story by a Fiction. And as all Stories are not proper Subjects for an *Epique Poem*, or a *Tragedy*, ſo neither are they for a noble *Picture*. The Subjects both of the one, and of the other, ought to have nothing of immoral, low, or filthy in them;

them; but this being treated at large in the *Book it ſelf*, I wave it to avoid repetition. Onely I muſt add, that though *Catullus*, *Ovid* and others were of another opinion, that the Subject of *Poets*, and even their thoughts and expreſſions might be looſe, provided their lives were chaſt and holy, yet there are no ſuch licences permitted in *that Art* any more than in *Painting*, to deſign and colour obſcene Nudities. *Vita proba eſt*, is no excuſe, for it will ſcarcely be admitted, that either a *Poet* or a *Painter* can be chaſt, who give us the contrary examples in their *Writings* and their *Pictures*. We ſee nothing of this kind in *Virgil*: that which comes the neareſt to it, is the *adventure of the Cave*, where *Dido* and *Æneas* were driven by the Storm: Yet even there the *Poet* pretends a Marriage before the Conſummation; and *Juno* her ſelf was preſent at it. Neither is there any expreſſion in that Story, which a *Roman Matron* might not reade without a bluſh. Beſides the *Poet* paſſes it over as haſtily as he can, as if he were afraid of ſtaying in the Cave with the two Lovers, and of being a witneſs to their Actions. Now I ſuppoſe that a *Painter* wou'd not be much commended, who ſhou'd pick out this Cavern from the whole *Eneids*, when there is not another in the Work. He had better leave them in their obſcurity, than let in a flaſh of Lightning

Lightning to clear the natural darkneſs of the place, by which he muſt diſcover himſelf as much as them. The *Altar-Pieces*, and holy Decorations of *Painting*, ſhow *that Art* may be apply'd to better uſes, as well as *Poetry*.

And amongſt many other inſtances, the *Farneſian Gallery*, painted by *Hannibal Carracci*, is a ſufficient witneſs yet remaining: the whole Work being morally inſtructive, and particularly the *Herculis Bivium*, which is a perfect *Triumph of Vertue over Vice*, as it is wonderfully well deſcrib'd by the ingenious *Bellori*.

Hitherto I have onely told the *Reader* what ought not to be the ſubject of a *Picture* or of a *Poem*: what it ought to be on either ſide; our *Author* tells us: it muſt in general be great and noble: and in this, the *Parallel* is exactly true. The ſubject of a *Poet* either in *Tragedy* or in an *Epique Poem* is a great action of ſome illuſtrious Hero. 'Tis the ſame in *Painting*; not every action, nor every perſon is conſiderable enough to enter into the Cloth. It muſt be the Anger of an *Achilles*, the Piety of an *Æneas*, the Sacrifice of an *Iphigenia* (for *Heroins* as well as *Heroes* are comprehended in the Rule;) but the *Parallel* is more compleat in *Tragedy*, than in an *Epique Poem*. For as a *Tragedy* may be made out of many

many particular *Epiſodes* of *Homer* or of *Virgil*, ſo may a noble *Picture* be deſign'd out of this or that particular Story in either *Author*. *Hiſtory* is alſo fruitfull of deſigns both for the *Painter* and the *Tragique Poet*: *Curtius* throwing himſelf into a *Gulph*, and the two *Decii* ſacrificing themſelves for the ſafety of their Country, are ſubjects for *Tragedy* and *Picture*. Such is *Scipio* reſtoring the *Spaniſh Bride*, whom he either lov'd or may be ſuppos'd to love, by which he gain'd the Hearts of a great Nation, to intereſs themſelves for *Rome* againſt *Carthage*: Theſe are all but particular Pieces in *Livy*'s Hiſtory; and yet are full compleat Subjects for the *Pen* and *Pencil*. Now the reaſon of this is evident. *Tragedy* and *Picture* are more narrowly circumſcrib'd by the *Mechanick Rules* of *Time* and *Place* than the *Epique Poem*. The time of this laſt is left indefinite. 'Tis true, *Homer* took up onely the ſpace of eight and forty days for his *Iliads*; but whether *Virgil*'s action was comprehended in a year or ſomewhat more, is not determin'd by *Boſſu*. *Homer* made the place of his action *Troy*, and the *Grecian Camp* beſieging it. *Virgil* introduces his *Æneas*, ſometimes in *Sicily*, ſometimes in *Carthage*, and other times at *Cume*, before he brings him to *Laurentum*; and even after that, he wanders again to the Kingdom of

Evander

Evander and ſome parts of *Tuſcany*, before he returns to finiſh the War by the death of *Turnus*. But *Tragedy* according to the Practice of the *Ancients*, was always confin'd within the compaſs of 24 hours, and ſeldom takes up ſo much time. As for the place of it, it was always one, and that not in a larger Sence; as for example, A whole City or two or three ſeveral Houſes in it; but the Market or ſome other publick place, common to the *Chorus* and all the Actours. Which eſtabliſh'd Law of theirs, I have not an opportunity to examine in this place, becauſe I cannot do it without digreſſion from my ſubject, though it ſeems too ſtrict at the firſt appearance becauſe it excludes all ſecret Intrigues, which are the Beauties of the *modern Stage*: for nothing can be carry'd on with Privacy, when the *Chorus* is ſuppos'd to be always preſent. But to proceed, I muſt ſay this to the advantage of *Painting*, even above *Tragedy*, that what this laſt repreſents in the ſpace of many Hours, the former ſhows us in one Moment. The Action, the Paſſion, and the manners of ſo many Perſons as are contain'd in a *Picture*, are to be diſcern'd at once, in the twinkling of an Eye; at leaſt they would be ſo, if the Sight could travel over ſo many different Objects all at once, or the Mind could digeſt them all at the

the ſame inſtant or point of time. Thus in the famous Picture of *Pouſſin*, which repreſents the *Inſtitution of the Bleſſed Sacrament*, you ſee our *Saviour* and *his twelve Diſciples*, all concurring in the ſame action, after different manners, and in different poſtures, onely the manners of *Judas* are diſtinguiſh'd from the reſt. Here is but one indiviſible point of time obſerv'd: but one action perform'd by ſo many Perſons, in one Room and at the ſame Table: yet the Eye cannot comprehend at once the whole Object, nor the Mind follow it ſo faſt; 'tis conſider'd at leiſure, and ſeen by intervals. Such are the Subjects of Noble *Pictures*: and ſuch are onely to be undertaken by *Noble Hands*. There are other parts of Nature, which are meaner, and yet are the Subjects both of *Painters*, and of *Poets*.

For to proceed in the *Parallel*, as *Comedy* is a repreſentation of Humane Life, in inferiour perſons, and low Subjects, and by that means creeps into the nature of *Poetry*, and is a kind of *Juniper*, a Shrub belonging to the ſpecies of *Cedar*, ſo is the painting of *Clowns*, the repreſentation of a *Dutch Kermis*, the brutal ſport of *Snick or Snee*, and a thouſand other things of this mean invention, a kind of *Picture*, which belongs to Nature, but of the loweſt form. Such is a *Lazar* in com-

pariſon to a *Venus*; both are drawn in Humane Figures: they have Faces alike, though not like Faces. There is yet a lower ſort of *Poetry* and *Painting*, which is out of Nature. For a *Farce* is that in *Poetry*, which *Groteſque* is in a *Picture*. The Perſons, and Action of a *Farce* are all unnatural, and the Manners falſe, that is, inconſiſting with the characters of Mankind. *Groteſque-painting* is the juſt reſemblance of *this*; and *Horace* begins his *Art* of *Poetry* by deſcribing ſuch a Figure; with a Man's Head, a Horſe's Neck, the Wings of a Bird, and a Fiſhes Tail; parts of different ſpecies jumbled together, according to the mad imagination of the *Dawber*; and the end of all this, as he tells you afterward, to cauſe Laughter. A very *Monſter* in a *Bartholomew-Fair* for the *Mob* to gape at for their two-pence. Laughter is indeed the propriety of a Man, but juſt enough to diſtinguiſh him from his elder Brother, with four Legs. 'Tis a kind of Baſtard-pleaſure too, taken in at the Eyes of the vulgar gazers, and at the Ears of the beaſtly Audience. *Church-Painters* uſe it to divert the honeſt *Countryman* at Publick Prayers, and keep his Eyes open at a heavy *Sermon*. And *Farce-Scriblers* make uſe of the ſame noble invention to entertain *Citizens*, *Country-Gentlemen*, and *Covent-Garden Fops*. If they are merry,

merry, all goes well on the *Poet*'s ſide. The better ſort goe thither too, but in deſpair of Senſe, and the juſt Images of Nature, which are the adequate pleaſures of the Mind. But the *Authour* can give the Stage no better than what was given him by Nature: and the *Actors* muſt repreſent ſuch things, as they are capable to perform, and by which both they and the *Scribbler* may get their living. After all, 'tis a good thing to laugh at any rate, and if a ſtraw can tickle a man, 'tis an inſtrument of happineſs. Beaſts can weep when they ſuffer, but they cannot laugh. And as Sir *William Davenant* obſerves in his *Preface* to *Gondibert*, *'Tis the wiſdom of a Government to permit Plays* (he might have added Farces) *as 'tis the prudence of a Carter to put Bells upon his Horſes, to make them carry their Burthens chearfully.*

I have already ſhewn, that one main end of *Poetry* and *Painting* is to pleaſe, and have ſaid ſomething of the kinds of both, and of their Subjects, in which they bear a great reſemblance to each other. I muſt now conſider them, as they are great and noble *Arts*; and as they are *Arts*, they muſt have *Rules*, which may direct them to their common end.

To all *Arts* and *Sciences*, but more particularly to theſe may be apply'd what *Hippocrates* ſays of

 Phyſick,

Phyſick, as I find him cited by an eminent French Critique. " *Medicine has long ſubſiſted in the* " *World. The Principles of it are certain, and it* " *has a certain way; by both which there has been* " *found in the courſe of many Ages, an infinite num-* " *ber of things, the experience of which has confirm'd* " *its uſefulneſs and goodneſs. All that is wanting to* " *the perfection of this Art, will undoubtedly be found,* " *if able Men, and ſuch as are inſtructed in the An-* " *cient Rules will make a farther enquiry into it, and* " *endeavour to arrive at that, which is hitherto un-* " *known, by that which is already known. But all,* " *who having rejected the Ancient Rules, and taken* " *the oppoſite ways, yet boaſt themſelves to be Maſters* " *of this Art, do but deceive others, and are them-* " *ſelves deceiv'd; for that is abſolutely impoſſible.*

This is notoriouſly true in *theſe two Arts*: for the way to pleaſe being to imitate Nature; both the *Poets* and the *Painters*, in Ancient times, and in the beſt Ages, have ſtudy'd her: and from the practice of *both theſe Arts*, the Rules have been drawn, by which we are inſtructed how to pleaſe, and to compaſs that end which they obtain'd, by following their Example. For Nature is ſtill the ſame in all Ages, and can never be contrary to her ſelf. Thus from the practice of *Æſchylus*, *Sophocles*, and *Euripides*, *Ariſtotle* drew his Rules

for

for *Tragedy*; and *Philoſtratus* for *Painting*. Thus amongſt the *Moderns*, the *Italian* and *French Critiques* by ſtudying the Precepts of *Ariſtotle*, and *Horace*, and having the Example of the *Grecian Poets* before their Eyes, have given us the Rules of *Modern Tragedy*: and thus the *Critiques* of the ſame Countries, in the *Art* of *Painting* have given the Precepts of perfecting *that Art*. 'Tis true that *Poetry* has one advantage over *Painting* in theſe laſt Ages, that we have ſtill the remaining Examples both of the *Greek and Latine Poets*: whereas the *Painters* have nothing left them from *Apelles*, *Protogenes*, *Parrhaſius*, *Xeuxis* and the reſt, but onely the teſtimonies which are given of their incomparable Works. But inſtead of this, they have ſome of their beſt *Statues*, *Baſs-Relievo's*, *Columns*, *Obiliſques*, &c. which were ſav'd out of the common ruine, and are ſtill preſerv'd in *Italy*: and by well diſtinguiſhing what is proper to *Sculpture*, and what to *Painting*, and what is common to them *both*, they have judiciouſly repair'd that loſs. And the great *Genius* of *Raphael*, and others, having ſucceeded to the times of Barbariſm and Ignorance, the knowledge of *Painting* is now arriv'd to a ſupreme perfection, though the performance of it is much declin'd in the preſent Age. The greateſt Age for *Poetry* amongſt the *Romans*

was

was certainly that of *Auguſtus Cæſar*; and yet we are told that *Painting* was then at its loweſt Ebb, and perhaps *Sculpture* was alſo declining at the ſame time. In the Reign of *Domitian*, and ſome who ſucceeded him, *Poetry* was but meanly cultivated, but *Painting* eminently flouriſh'd. I am not here to give the *Hiſtory* of the *two Arts*; how they were both in a manner extinguiſh'd, by the Irruption of the barbarous Nations, and both reſtor'd about the times of *Leo* the Tenth, *Charles* the Fifth, and *Francis* the Firſt; though I might obſerve, that neither *Arioſto*, nor any of his *Contemporary Poets* ever arriv'd at the Excellency of *Raphael*, *Titian*, and the reſt in *Painting*. But in revenge at this time, or lately in many Countries, *Poetry* is better practis'd than her *Siſter-Art*. To what height the Magnificence and Encouragement of the preſent *King* of *France* may carry *Painting* and *Sculpture* is uncertain, but by what he has done, before the War in which he is ingag'd, we may expect what he will do after the happy Concluſion of a Peace, which is the Prayer and Wiſh of all thoſe who have not an intereſt to prolong the miſeries of *Europe*. For 'tis moſt certain, as our *Author* amongſt others has obſerv'd, That Reward is the Spur of Vertue, as well in all good Arts, as in all laudable Attempts: and Emulation which is the

other

other Spur, will never be wanting either amongſt *Poets* or *Painters*, when particular Rewards and Prizes are propos'd to the beſt deſervers. But to return from this digreſſion, though it was almoſt neceſſary; all the *Rules* of *Painting* are methodically, conciſely, and yet clearly deliver'd in *this preſent Treatiſe* which I have tranſlated. *Boſſu* has not given more exact *Rules* for the *Epique Poem*, nor *Dacier* for *Tragedy* in his late excellent *Tranſlation* of *Ariſtotle* and his notes upon him, than our *Freſnoy* has made for *Painting*; with the *Parallel* of which I muſt reſume my Diſcourſe, following my *Author*'s *Text*, though with more brevity than I intended, becauſe *Virgil* calls me. *The principal and moſt important parts of Painting*, is to know what *is moſt beautifull in Nature, and moſt proper for that Art*: that which is the moſt beautifull is the moſt noble Subject: ſo in *Poetry*, *Tragedy* is more beautifull than *Comedy*; becauſe, as I ſaid, the Perſons are greater whom the *Poet* inſtructs, and conſequently the inſtructions of more benefit to Mankind: the action is likewiſe greater and more noble, and thence is deriv'd the greater and more noble Pleaſure.

To imitate Nature well in whatſoever Subject, is the perfection of *both Arts*; and that *Picture* and that *Poem* which comes neareſt to the reſemblance:

blance of Nature is the beſt. But it follows not, that what pleaſes moſt in either kind is therefore good; but what ought to pleaſe. Our deprav'd Appetites, and ignorance of the Arts, miſlead our Judgments, and cauſe us often to take that for true imitation of Nature, which has no reſemblance of Nature in it. To inform our Judgments, and to reform our Taſts, *Rules* were invented, that by them we might diſcern when Nature was imitated, and how nearly. I have been forc'd to recapitulate theſe things, becauſe Mankind is not more liable to deceit, than it is willing to continue in a pleaſing error ſtrengthen'd by a long habitude. The imitation of nature is therefore juſtly conſtituted as the general, and indeed the onely *Rule* of pleaſing both in *Poetry* and *Painting*. *Ariſtotle* tells us, that imitation pleaſes, becauſe it affords matter for a Reaſoner to enquire into the truth or falſhood of Imitation, by comparing its likeneſs or unlikeneſs with the Original. But by this Rule, every Speculation in Nature, whoſe truth falls under the enquiry of a *Philoſopher*, muſt produce the ſame delight which is not true; I ſhould rather aſſign another reaſon. Truth is the Object of our Underſtanding as Good is of our Will: And the Underſtanding can no more be delighted with a Lye, than the Will can chooſe

chooſe an apparent Evil. As Truth is the end of all our Speculations, ſo the diſcovery of it is the pleaſure of them. And ſince a true knowledge of Nature gives us pleaſure, a lively imitation of it, either in *Poetry* or *Painting*, muſt of neceſſity produce a much greater. For *both* theſe *Arts* as I ſaid before, are not onely true imitations of Nature, but of the beſt Nature, of that which is wrought up to a nobler pitch. They preſent us with Images more perfect than the Life in any individual: and we have the pleaſure to ſee all the ſcatter'd Beauties of Nature united by a happy *Chymiſtry*, without its deformities or faults. They are imitations of the paſſions which always move, and therefore conſequently pleaſe: for without motion there can be no delight; which cannot be conſider'd, but as an active paſſion. When we view theſe Elevated *Idea's* of *Nature*, the reſult of that view is Admiration, which is always the cauſe of Pleaſure.

This foregoing Remark, which gives the reaſon why imitation pleaſes; was ſent me by Mr. *Walter Moyle*, a moſt ingenious young Gentleman, converſant in all the Studies of Humanity, much above his years. He had alſo furniſh'd me (according to my requeſt) with all the particular paſſages in *Ariſtotle* and *Horace*, which are us'd

by them to explain the *Art* of *Poetry* by that of *Painting*: which if ever I have time to retouch this *Eſſay*, ſhall be inſerted in their places. Having thus ſhewn that Imitation pleaſes, and why it pleaſes in *both theſe Arts*, it follows that ſome *Rules* of Imitation are neceſſary to obtain the end: for without *Rules* there can be no *Art*; any more than there can be a *Houſe* without a *Door* to conduct you into it. The principal parts of *Painting* and *Poetry* next follow.

Invention is the firſt part, and abſolutely neceſſary to them both: yet no *Rule* ever was or ever can be given how to compaſs it. A happy *Genius* is the gift of Nature: it depends on the influence of the Stars ſay the *Aſtrologers*, on the Organs of the Body ſay the *Naturaliſts*; 'tis the particular gift of Heaven ſay the *Divines*, both *Chriſtians* and *Heathens*. How to improve it many Books can teach us; how to obtain it none; that nothing can be done without it all agree.

Tu nihil invitâ dices facieſve Minervâ.

Without *Invention* a *Painter* is but a *Copier*, and a *Poet* but a *Plagiary* of others. *Both* are allow'd ſometimes to *copy* and *tranſlate*; but as our *Authour* tells you that is not the beſt part of their Reputation.

putation. *Imitatours are but a Servile kind of Cattle*, ſays the *Poet*; or at beſt, the Keepers of Cattle for other men; they have nothing which is properly their own; that is a ſufficient mortification for me while I am tranſlating *Virgil*. But to copy the beſt Authour is a kind of praiſe, if I perform it as I ought. As a *Copy* after *Raphael* is more to be commended, than an *Original* of any indifferent *Painter*.

Under this head of *Invention* is plac'd the *Diſpoſition of the Work*, to put all things in a beautifull order and harmony; that the whole may be of a piece. The *Compoſitions* of the *Painter* ſhou'd be conformable to the *Text* of *Ancient Authours*, to the Cuſtoms, and the Times. And this is exactly the ſame in *Poetry*; *Homer*, and *Virgil*, are to be our guides in the *Epique*; *Sophocles*, and *Euripides*, in *Tragedy*: in all things we are to imitate the Cuſtoms, and the Times of thoſe Perſons and Things which we repreſent. Not to make new *Rules* of the *Drama*, as *Lopez de Vega* has attempted unſucceſsfully to do; but to be content to follow our Maſters, who underſtood Nature better than we. But if the Story which we treat be modern, we are to vary the Cuſtoms, according to the Time and the Country where the Scene of Action lies: for this is ſtill to imitate

Nature, which is always the ſame, though in a different dreſs.

As in the Compoſition of a *Picture*, the *Painter* is to take care that nothing enter into it, which is not proper, or convenient to the Subject; ſo likewiſe is the *Poet* to reject all incidents which are foreign to his *Poem*, and are naturally no parts of it: they are *Wenns*, and other *Excreſcences*, which belong not to the Body, but deform it. no perſon, no incident in the *Piece*, or in the *Play*, but muſt be of uſe to carry on the *main Deſign*. All things elſe are like ſix fingers to the hand; when Nature which is ſuperfluous in nothing, can do her work with five. A *Painter* muſt reject all trifling Ornaments, ſo muſt a *Poet* refuſe all tedious, and unneceſſary Deſcriptions. A Robe which is too heavy, is leſs an Ornament than a Burthen.

In *Poetry Horace* calls theſe things, *Verſus inopes rerum, nugæque canoræ*; theſe are alſo the *lucus & ara Dianæ*, which he mentions in the ſame *Art of Poetry*. But ſince there muſt be Ornaments both in *Painting* and *Poetry*, if they are not neceſſary, they muſt at leaſt be decent: that is, in their due place, and but moderately us'd. The *Painter* is not to take ſo much pains about the Drapery as about the Face, where the princi-

pal

pal reſemblance lies: neither is the *Poet* who is working up a paſſion, to make *ſimiles* which will certainly make it languiſh. My *Montezuma* dies with a fine one in his mouth: but it is ambitious and out of ſeaſon. When there are more Figures in a Picture than are neceſſary, or at leaſt ornamental, our *Authour* calls them *Figures to be lett*: becauſe the Picture has no uſe of them. So I have ſeen in ſome *modern Plays* above twenty *Actours*; when the Action has not requir'd half the number. In the principal Figures of a *Picture*, the *Painter* is to employ the ſinews of his Art, for in them conſiſts the principal beauty of his Work. *Our Authour* ſaves me the compariſon with *Tragedy*, for he ſays that herein he is to imitate the *Tragique Poet*, who employs his utmoſt force in thoſe places wherein conſiſts the height and beauty of the Action. *Du Freſnoy*, whom I follow, makes *Deſign* or *Drawing* the ſecond part of *Painting*: But the Rules which he gives concerning the *Poſture of the Figures*, are almoſt wholly proper to *that Art*; and admit not any *compariſon* that I know with *Poetry*. The *Poſture of a Poetique Figure* is as I conceive, the *Deſcription* of his *Heroes* in the performance of ſuch or ſuch an Action: as of *Achilles* juſt in the act of killing *Hector*: or of *Æneas* who has *Turnus* under him. Both the *Poet* and the

Painter

Painter vary the *Poſtures* according to the Action, or Paſſion which they repreſent of the ſame perſon. But all muſt be great and gracefull in them. The ſame *Æneas* muſt be drawn a Suppliant to *Dido* with reſpect in his Geſtures, and humility in his Eyes: But when he is forc'd in his own defence to kill *Lauſus*, the *Poet* ſhows him compaſſionate, and tempering the ſeverity of his looks with a reluctance to the Action, which he is going to perform. He has pity on his Beauty, and his Youth; and is loath to deſtroy ſuch a Maſterpiece of Nature. He conſiders *Lauſus* reſcuing his Father at the hazard of his own life; as an Image of himſelf when he took *Anchiſes* on his Shoulders, and bore him ſafe through the rage of the Fire, and the oppoſition of his Enemies. And therefore in the poſture of a retiring Man, who avoids the Combat, he ſtretches out his Arm in ſign of peace, with his right Foot drawn a little back, and his Breaſt bending inward, more like an Oratour than a Souldier; and ſeems to diſſwade the Young man from pulling on his deſtiny, by attempting more than he was able to perform: take the paſſage as I have thus tranſlated it.

Shouts of Applauſe ran ringing through the Field,
To ſee the Son, the vanquiſh'd Father ſhield:

All

All, fir'd with noble Emulation, ſtrive;
And with a ſtorm of Darts to diſtance drive
The Trojan *Chief; who held at Bay, from far*
On his Vulcanian *Orb, ſuſtain'd the War.*
Æneas thus o'erwhelm'd on every ſide,
Their firſt Aſſault undaunted did abide; (cry'd,
And thus to Lauſus, *loud with friendly threatning*
Why wilt thou ruſh to certain death, and rage
In raſh attempts beyond thy tender Age,
Betray'd by pious love?

And afterwards.

He griev'd, he wept, the Sight an Image brought
Of his own Filial Love; a ſadly pleaſing thought.

But beſide the Outlines of the Poſture, the *Deſign* of the *Picture* comprehends in the next place the forms of Faces which are to be different: and ſo in a *Poem*, or a *Play*, muſt the ſeveral *Characters* of the Perſons be diſtinguiſh'd from each other. I knew a *Poet*, whom out of reſpect I will not name, who being too witty himſelf, cou'd draw nothing but Wits in a *Comedy* of his: even his Fools were infected with the Diſeaſe of *their Authour*. They overflow'd with ſmart Reperties, and were only diſtinguiſh'd from the intended Wits by being call'd *Coxcombs*; though they deſery'd not ſo ſcandalous a Name. Another, who had

had a great *Genius* for *Tragedy*, following the fury of his natural temper, made every Man and Woman too in his *Plays* ſtark raging mad: there was not a ſober perſon to be had for love or money. All was tempeſtuous and bluſtering; Heaven and Earth were coming together at every word; a meer Hurrican from the beginning to the end, and every Actour ſeem'd to be haſtning on the Day of Judgment.

Let every Member be made for its own Head, ſays our *Authour*, not a wither'd Hand to a young Face. So in the Perſons of a *Play*, whatſoever is ſaid or done by any of them, muſt be conſiſtent with the manners which the *Poet* has given them diſtinctly: and even the Habits muſt be proper to the degrees, and humours of the Perſons as well as in a *Picture*. He who enter'd in the firſt Act, a Young man like *Pericles* Prince of *Tyre*, muſt not be in danger in the fifth Act, of committing Inceſt with his Daughter: nor an Uſurer, without great probability and cauſes of Repentance, be turn'd into a *Cutting Moorcraft*.

I am not ſatisfy'd that the compariſon betwixt the *two Arts* in the laſt *Paragraph* is altogether ſo juſt as it might have been; but I am ſure of this which follows.

The

The principal Figure of the Subject muſt appear in the midſt of the Picture, under the principal Light to diſtinguiſh it from the reſt which are onely its attendants. Thus in a *Tragedy* or an *Epique Poem*, the *Hero* of the *Piece* muſt be advanc'd foremoſt to the view of the *Reader* or *Spectator*; He muſt out-ſhine the reſt of all the *Characters*; He muſt appear the *Prince* of them, like the *Sun* in the *Copernican Syſtem*, encompaſs'd with the leſs noble *Planets*. Becauſe the *Hero* is the Centre of the main Action; all the Lines from the Circumference tend to him alone: He is the chief object of Pity in the *Drama*, and of *Admiration* in the *Epique Poem*.

As in a Picture, beſides the principal Figures which compoſe it, and are plac'd in the midſt of it; there are leſs Grouppes or Knots of Figures diſpos'd at proper diſtances, which are parts of the Piece, and ſeem to carry on the ſame Deſign in a more inferiour manner. So in *Epique Poetry*, there are *Epiſodes*, and a *Chorus* in *Tragedy*, which are Members of the Action, as growing out of it, not inſerted into it. Such in the *ninth Book* of the *Eneids* is the Epiſode of *Niſus* and *Euryalus*: the adventure belongs to them alone; they alone are the Objects of Compaſſion and Admiration; but their buſineſs which they carry on,

is the general Concernment of the *Trojan* Camp, then beleaguer'd by *Turnus* and the *Latines*, as the *Chriſtians* were lately by the *Turks*. They were to advertiſe the chief Hero of the Diſtreſſes of his Subjects occaſion'd by his Abſence, to crave his Succour, and ſollicite him to haſten his Return.

The *Grecian* Tragedy was at firſt nothing but a *Chorus* of *Singers*, afterwards one *Actor* was introduc'd, which was the *Poet* himſelf, who entertain'd the people with a diſcourſe in Verſe, betwixt the Pauſes of the Singing. This ſucceeding with the People, more *Actors* were added to make the variety the greater; and in proceſs of time, the *Chorus* onely ſung betwixt the *Acts*; and the *Coriphæus*, or Chief of them ſpoke for the reſt, as an *Actor* concern'd in the buſineſs of the *Play*.

Thus *Tragedy* was perfected by degrees, and being arriv'd at that Perfection, the Painters might probably take the hint from thence, of adding Grouppes to their *Pictures*. But as a good *Picture* may be without a Grouppe; ſo a good *Tragedy* may ſubſiſt without a *Chorus*: notwithſtanding any reaſons which have been given by *Dacier* to the contrary.

Monſieur *Racine* has indeed us'd it in his *Eſther*, but not that he found any neceſſity of it, as the

the *French Critique* would inſinuate. The *Chorus* at St. *Cyr*, was onely to give the young Ladies an occaſion of entertaining the *King* with vocal Muſick, and of commending their own Voices. The *Play* it ſelf was never intended for the publick *Stage*, nor without diſparagement to the learned *Author*, could poſſibly have ſucceeded there, and much leſs the Tranſlation of it here. Mr. *Wicherly*, when we read it together was of my opinion in this, or rather I of his; for it becomes me ſo to ſpeak of ſo excellent a *Poet*, and ſo great a *Judge*. But ſince I am in this place, as *Virgil* ſays, *Spatiis excluſus iniquis*; that is, ſhorten'd in my time, I will give no other reaſon, than that it is impracticable on our *Stage*. A new *Theatre* much more ample and much deeper muſt be made for that purpoſe, beſides the coſt of ſometimes forty or fifty Habits, which is an expence too large, to be ſupply'd by a *Company of Actors*. 'Tis true, I ſhould not be ſorry to ſee a *Chorus* on a *Theatre*, more than as large and as deep again as ours, built and adorn'd at a *King*'s Charges, and on that condition, and another, which is, That my Hands were not bound behind me, as now they are; I ſhould not deſpair of making ſuch a *Tragedy*, as might be both inſtructive and delightfull, according to the manner of the *Grecians*.

To make a *Sketch*, or a more perfect *Model* of a *Picture*, is in the Language of *Poets*, to draw up the *Scenary* of a *Play*, and the reaſon is the ſame for both; to guide the Undertaking, and to preſerve the Remembrance of ſuch things, whoſe Natures are difficult to retain.

To avoid Abſurdities and Incongruities, is the ſame Law eſtabliſh'd for *both Arts*. The Painter is not to paint a Cloud at the Bottom of a *Picture*, but in the uppermoſt parts: nor the *Poet* to place what is proper to the end or middle in the beginning of a *Poem*. I might enlarge on this, but there are few *Poets* or *Painters*, who can be ſuppos'd to ſin ſo groſly againſt the Laws of *Nature*, and of *Art*. I remember onely one *Play*, and for once I will call it by its name, *The Slighted Maid*: where there is nothing in the *Firſt Act*, but what might have been ſaid or done in the *Fifth*; nor any thing in the *Midſt*, which might not have been plac'd as well in the *Beginning* or the *End*. To expreſs the Paſſions which are ſeated in the Heart by outward Signs, is one great Precept of the *Painters*, and very difficult to perform. In *Poetry*, the ſame Paſſions and Motions of the Mind are to be expreſs'd; and in this conſiſts the principal Difficulty, as well as the Excellency of *that Art*. This, ſays my *Author*, is the Gift of *Jupiter*:

ter: and to ſpeak in the ſame *Heathen Language*, we call it the Gift of our *Apollo*: not to be obtain'd by Pains or Study, if we are not born to it. For the Motions which are ſtudied are never ſo natural, as thoſe which break out in the height of a real Paſſion. Mr. *Otway* poſſeſs'd this part as thoroughly as any of the *Ancients* or *Moderns*. I will not defend every thing in his *Venice preſerv'd*; but I muſt bear this teſtimony to his Memory, That the *Paſſions* are truly touch'd in it, though perhaps there is ſomewhat to be deſir'd both in the Grounds of them, and in the Height and Elegance of Expreſſion; but *Nature* is there, which is the greateſt Beauty.

In the Paſſions, ſays our Author, *we muſt have a very great regard to the quality of the Perſons who are actually poſſeſs'd with them.* The Joy of a *Monarch* for the news of a Victory, muſt not be expreſs'd like the Ecſtaſy of a *Harlequin* on the Receipt of a Letter from his Miſtreſs; this is ſo much the ſame in *both the Arts*, that it is no longer a *Compariſon*. What he ſays of *Face-painting*, or the *Protrait* of any one particular Perſon; concerning the likeneſs is alſo as applicable to *Poetry*. In the *character* of an *Hero*, as well as in an inferiour Figure, there is a better or worſe likeneſs to be taken; the better is a *Panegyrick* if it be not falſe, and the worſe is a *Libel*: *Sophocles* ſays *Ariſtotle*

riſtotle always drew men as they ought to be, that is better than they were; another, whoſe name I have forgotten, drew them worſe than naturally they were. *Euripides* alter'd nothing in the Character, but made them ſuch as they were repreſented by *Hiſtory*, *Epique Poetry* or *Tradition*. Of the three, the draught of *Sophocles* is moſt commended by *Ariſtotle*. I have follow'd it in that part of *Oedipus*, which I writ, though perhaps I have made him too good a man. But my Characters of *Anthony* and *Cleopatra*, though they are favourable to them, have nothing of outrageous *Panegyrick*, their Paſſions were their own, and ſuch as were given them by *Hiſtory*, onely the deformities of them were caſt into *Shadows*, that they might be Objects of Compaſſion; whereas if I had choſen a *Noon-day Light* for them, ſomewhat muſt have been diſcover'd, which would rather have mov'd our Hatred than our Pity.

The *Gothique* manner, and the barbarous Ornaments, which are to be avoided in a *Picture*, are juſt the ſame with thoſe in an ill order'd *Play*. For example, our *Engliſh Tragicomedy* muſt be confeſs'd to be wholly *Gothique*, notwithſtanding the Succeſs which it has found upon our *Theatre*, and in the *Paſtor Fido* of *Guarini*; even though *Coriſca* and the Satyr contribute ſomewhat to the main Action.

Neither

Neither can I defend my *Spaniſh Fryar*, as fond as otherwiſe I am of it from this Imputation: for though the comical parts are diverting, and the ſerious moving, yet they are of an unnatural mingle. For Mirth and Gravity deſtroy each other, and are no more to be allow'd for decent, than a gay Widow laughing in a mourning Habit.

I had almoſt forgotten one conſiderable *reſemblance*. *Du Freſnoy* tells us, *That the Figures of the Grouppes, muſt not be all on a ſide, that is, with their Face and Bodies all turn'd the ſame way; but muſt contraſt each other by their ſeveral poſitions.* Thus in a *Play*, ſome characters muſt be rais'd to oppoſe others; and to ſet them off the better, according to the old Maxim, *Contraria juxta ſe poſita, magis eluceſcunt.* Thus in the *Scornfull Lady*, the Uſurer is ſet to confront the Prodigal. Thus in my *Tyrannicque Love*, the Atheiſt *Maximin* is oppos'd to the character of St. *Catharine*.

I am now come, though with the omiſſion of many *Likeneſſes*, to the third Part of *Painting*, which is call'd the *Cromatique* or *Colouring*. *Expreſſion*, and all that belongs to words, is that in a *Poem*, which *Colouring* is in a *Picture*. The *Colours* well choſen in their proper places, together with the Lights and Shadows which belong to them, lighten the Deſign, and make it pleaſing

to

to the Eye. The Words, the Expreſſions, the Tropes and Figures, the Verſification, and all the other Elegancies of Sound, as Cadences, Turns of Words upon the Thought, and many other things which are all parts of expreſſion, perform exactly the ſame Office both in *Dramatique* and *Epique Poetry*. Our *Author* calls Colouring, *Lena Sororis*, in plain Engliſh, *The Bawd of her Siſter* the *Deſign* or *Drawing*: ſhe cloaths, ſhe dreſſes her up, ſhe paints her, ſhe makes her appear more lovely than naturally ſhe is, ſhe procures for the *Deſign*, and makes Lovers for her. For the *Deſign* of it ſelf, is onely ſo many naked lines. Thus in *Poetry*, the *Expreſſion* is that which charms the *Reader*, and beautifies the Deſign which is onely the *Out-lines* of the Fables. 'Tis true, the *Deſign* muſt of it ſelf be good; if it be vicious or (in one word) unpleaſing, the coſt of *Colouring* is thrown away upon it. 'Tis an ugly woman in a rich Habit ſet out with Jewels, nothing can become her: but granting the *Deſign* to be moderately good, 'tis like an excellent Complexion with indifferent Features; the white and red well mingled on the Face, make what was before but paſſable, appear beautifull. *Operum Colores* is the very word which *Horace* uſes, to ſignify Words and elegant Expreſſions, of which he

he himſelf was ſo great a Maſter in his *Odes*. Amongſt the *Ancients*, *Zeuxis* was moſt famous for his *Colouring*. Amongſt the *Moderns*, *Titian* and *Correggio*. Of the two *Ancient Epique Poets*, who have ſo far excell'd all the *Moderns*, the *Invention* and *Deſign* were the particular Talents of *Homer*. *Virgil* muſt yield to him in both, for the *Deſign* of the *Latine* was borrowed from the *Grecian*: But the *dictio Virgiliana*, the expreſſion of *Virgil*; his *Colouring* was incomparably the better, and in that I have always endeavour'd to copy him. Moſt of the *Pedants* I know maintain the contrary, and will have *Homer* excell even in this part. But of all people, as they are the moſt ill manner'd, ſo they are the worſt Judges; even of words which are their Province, they ſeldom know more than the *Grammatical* conſtruction, unleſs they are born with a *Poetical Genius*; which is a rare Portion amongſt them. Yet ſome I know may ſtand excepted; and ſuch I honour. *Virgil* is ſo exact in every word, that none can be chang'd but for a worſe: nor any one remov'd from its place, but the harmony will be alter'd. He pretends ſometimes to trip; but 'tis onely to make you think him in danger of a fall, when he is moſt ſecure. Like a skilfull dancer on the Ropes (if you will pardon the

meanneſs of the ſimilitude) who ſlips willingly and makes a ſeeming ſtumble, that you may think him in great hazard of breaking his neck; while at the ſame time he is onely giving you a proof of his dexterity. My late Lord *Roſcomon* was often pleas'd with this reflection, and with the examples of it in this admirable *Author*.

I have not leiſure to run through the whole *Compariſon* of *Lights* and *Shadows* with *Tropes* and *Figures*; yet I cannot but take notice of *Metaphors*, which like them have power to leſſen or greaten any thing. *Strong* and *glowing Colours* are the juſt reſemblances of *bold Metaphors*, but both muſt be judiciouſly apply'd; for there is a difference betwixt daring and fool-hardineſs. *Lucan* and *Statius* often ventur'd them too far, our *Virgil* never. But the great defect of the *Pharſalia* and the *Thebais* was in the *Deſign*; if that had been more perfect, we might have forgiven many of their bold ſtrokes in the *Colouring*; or at leaſt excus'd them: yet ſome of them are ſuch as *Demoſthenes* or *Cicero* could not have defended. *Virgil*, if he could have ſeen the firſt Verſes of the *Sylvæ*, would have thought *Statius* mad in his fuſtian Deſcription of the *Statue* on the *brazen Horſe*. But *that Poet* was always in a Foam at his ſetting out, even before the Motion of the Race had warm'd him. The ſo-

berneſs

berneſs of *Virgil*, whom he read it ſeems to little purpoſe, might have ſhown him the difference betwixt, *Arma virumq; cano*, and *Magnanimum Æacidem, formidatamq; tonanti Progeniem.* But *Virgil* knew how to riſe by degrees in his expreſſions: *Statius* was in his towring heights at the firſt ſtretch of his Pinions. The deſcription of his running Horſe juſt ſtarting in the Funeral Games for *Archemorus*, though the Verſes are wonderfully fine, are the true Image of their Author.

Stare adeo neſcit, pereunt veſtigia mille
Ante fugam; abſentemq; ferit gravis ungula campum.

Which would coſt me an hour, if I had the leiſure to tranſlate them, there is ſo much of Beauty in the Original. *Virgil*, as he better knew his *Colours*, ſo he knew better how and where to place them. In as much haſt as I am, I cannot forbear giving one example. 'Tis ſaid of him, That he read the *Second*, *Fourth* and *Sixth Books* of his *Æneids* to *Auguſtus Cæſar*. In the *Sixth*, (which we are ſure he read, becauſe we know *Octavia* was preſent, who rewarded him ſo bountifully for the twenty Verſes which were made in honour of her deceas'd Son *Marcellus*) in this ſixth Book I ſay, the *Poet* ſpeaking of *Miſenus* the Trumpeter, ſays,

..... Quo non præſtantior alter,
Ære ciere viros, ...

And broke off in the *Hemyſtick* or midſt of the Verſe: but in the very reading ſiez'd as it were with a *divine Fury*, he made up the latter part of the *Hemyſtick*, with theſe following words;

..... Martemq; accendere cantu.

How *warm*, nay how *glowing* a *Colouring* is this! In the beginning of the Verſe, the word *Æs*, or Braſs, was taken for a Trumpet, becauſe the Inſtument was made of that Metal, which of it ſelf was fine; but in the latter end, which was made *ex tempore*, you ſee three Metaphors, *Martemque*, *accendere*, *cantu*. Good Heavens! how the plain ſence is rais'd by the Beauty of the words. But this was Happineſs, the former might be only Judgment: this was the *curioſa felicitas*, which *Petronius* attributes to *Horace*; 'tis the Pencil thrown luckily full upon the Horſes mouth to expreſs the Foam which the *Painter* with all his skill could not perform without it. Theſe hits of words a true *Poet* often finds, as I may ſay, without ſeeking: but he knows their value when he finds them, and is infinitely pleas'd. A *bad Poet* may ſome-

ſometimes light on them, but he diſcerns not a *Diamond* from a *Briſtol ſtone*; and would have been of the *Cocks* mind in *Æſop*, a *Grain of Barley* would have pleas'd him better than the *Jewel*. The *Lights* and *Shadows* which belong to *Colouring*, put me in mind of that Verſe in *Horace*, *Hoc amat obſcurum, vult hoc ſub luce videri*: ſome parts of a *Poem* require to be amply written, and with all the force and elegance of Words: others muſt be caſt into Shadows; that is, paſs'd over in ſilence, or but faintly touch'd. This belongs wholly to the Judgment of the *Poet* and the *Painter*. The moſt beautifull parts of the *Picture* and the *Poem* muſt be the moſt finiſh'd, the Colours and Words moſt choſen; many things in both which are not deſerving of this care, muſt be ſhifted off; content with vulgar expreſſions and thoſe very ſhort, and left as in a ſhadow to the imagination of the *Reader*.

We have the Proverb, *manum de tabulâ*, from the *Painters*; which ſignifies, to know when to give over, and to lay by the Pencil. Both *Homer* and *Virgil* practis'd this *Precept* wonderfully well, but *Virgil* the better of the two. *Homer* knew that when *Hector* was ſlain, *Troy* was as good as already taken; therefore he concludes his Action there. For what follows in the Funerals

of

of *Patroclus*, and the redemption of *Hector*'s Body, is not (properly ſpeaking) a part of the main Action. But *Virgil* concludes with the death of *Turnus*: for after that difficulty was remov'd, *Æneas* might marry and eſtabliſh the *Trojans* when he pleas'd. *This Rule* I had before my Eyes in the concluſion of the *Spaniſh Fryar*, when the diſcovery was made, that the King was living, which was the knot of the *Play* unty'd, the reſt is ſhut up in the compaſs of ſome few lines, becauſe nothing then hinder'd the Happineſs of *Toriſmond* and *Leonora*. The faults of that *Drama* are in the kind of it, which is *Tragi-comedy*. But it was given to the people; and I never writ any thing for my ſelf but *Anthony* and *Cleopatra*.

This Remark I muſt acknowledge is not ſo proper for the *Colouring* as the *Deſign*; but it will hold for both. As the words, *&c.* are evidently ſhown to be the cloathing of the Thought, in the ſame ſenſe as Colours are the cloathing of the Deſign, ſo the *Painter* and the *Poet* ought to judge exactly, when the Colouring and Expreſſions are perfect, and then to think their work is truly finiſh'd. *Apelles* ſaid of *Protogenes*, *That he knew not when to give over*. A work may be overwrought as well as under-wrought: too much Labour often takes away the Spirit by adding to

the

the poliſhing; ſo that there remains nothing but a dull correctneſs, a piece without any conſiderable Faults, but with few Beauties; for when the Spirits are drawn off, there is nothing but a *caput mortuum*. *Statius* never thought an expreſſion could be bold enough; and if a bolder could be found he rejected the firſt. *Virgil* had Judgment enough to know daring was neceſſary; but he knew the difference betwixt a *glowing Colour* and a *glaring*: as when he compar'd the ſhocking of the Fleets at *Actium* to the juſtling of *Iſlands* rent from their Foundations, and meeting in the *Ocean*. He knew the compariſon was forc'd beyond Nature and rais'd too high: he therefore ſoftens the *Metaphor* with a *Credas*. You would almoſt believe, that Mountains or Iſlands ruſh'd againſt each other.

------ Credas innare revulſas
Cycladas: aut montes concurrere montibus æquos.

But here I muſt break off without finiſhing the Diſcourſe.

Cynthius aurem vellit & admonuit, &c. the things which are behind are of too nice a conſideration for an *Eſſay*, begun and ended in twelve Mornings, and perhaps the *Judges* of *Painting* and *Poetry*, when I tell them, how ſhort a time it coſt me,

me, may make me the ſame anſwer, which my late Lord *Rocheſter* made to one, who to commend a *Tragedy*, ſaid it was written in three weeks; How the Devil could he be ſo long about it? For that *Poem* was infamouſly bad; and I doubt this *Parallel* is little better; and then the ſhortneſs of the time is ſo far from being a Commendation, that it is ſcarcely an Excuſe. But if I have really drawn a Portrait to the Knees, or an half length with a tolerable Likeneſs, then I may plead with ſome Juſtice for my ſelf, that the reſt is left to the Imagination. Let ſome better Artiſt provide himſelf of a deeper Canvas, and taking theſe hints which I have given, ſet the Figure on its Legs, and finiſh it in the *Invention*, *Deſign* and *Colouring*.

THE

THE

PREFACE

OF THE

French Author.

AMong all the beautiful and delightful Arts, *that of* Painting *has always found the moſt* Lovers; *the number of them almoſt including all* Mankind. *Of whom great multitudes are daily found, who value themſelves on the knowledge of it; either becauſe they keep company with* Painters, *or that they have ſeen good* Pieces; *or laſtly, becauſe their* Guſto *is naturally good. Which notwithſtanding, that* Knowledge *of theirs (if we may ſo call it) is ſo very ſuperficial, and ſo ill grounded, that it is impoſſible for them to deſcribe in what conſiſts the beauty of thoſe Works which they admire, or the faults which are in the greateſt*

part of thoſe which they condemn: and truly 'tis not hard to find, that this proceeds from no other cauſe, than that they are not furniſh'd with Rules *by which to judge, nor have any ſolid Foundations, which are as ſo many Lights ſet up to clear their underſtanding and lead them to an entire and certain knowledge. I think it ſuperfluous to prove that this is neceſſary to the knowledge of* Painting. *'Tis ſufficient, that* Painting *be acknowledg'd for an* Art; *for that being granted it follows without diſpute, that no* Arts *are without their* Precepts. *I ſhall ſatisfy my ſelf with telling you, that this little* Treatiſe *will furniſh you with infallible Rules of judging truly: ſince they are not onely founded upon right* Reaſon *but upon the beſt* Pieces *of the beſt* Maſters, *which our* Author *hath carefully examin'd during the ſpace of more than thirty years; and on which he has made all the reflections which are neceſſary to render this* Treatiſe *worthy of Poſterity: which though little in bulk, yet contains moſt judicious Remarks, and ſuffers nothing to eſcape that is eſſential to the Subject which it handles. If you will pleaſe to read it with attention, you will find it capable of giving the moſt nice and delicate ſort of* Knowledge, *not onely to the* Lovers, *but even to the* Profeſſors *of that* Art.

It

It would be too long to tell you the particular advantages which it has above all the Books *which hath appear'd before it in this kind: you need onely to read it, and that will convince you of this truth. All that I will allow my ſelf to ſay, is onely this, That there is not a word in it, which carries not its weight; whereas in all others, there are two conſiderable faults which lie open to the ſight,* (viz.) *That* ſaying too much, they always ſay too little. *I aſſure my ſelf, that the* Reader *will own 'tis a work of general profit, to the* Lovers *of* Painting, *for their inſtruction how to judge exactly; and with Knowledge of the Cauſe, which they are to judge. And to the* Painters *themſelves, by removing their difficulties, that they may work with pleaſure; becauſe they may be in ſome manner certain that their Productions are good. 'Tis to be uſed like* Spirits *and* precious Liquours, *the leſs you drink of it at a time 'tis with the greater pleaſure:* read *it often, and but little at once, that you may digeſt it better; and dwell particularly on thoſe paſſages which you find mark'd with an* Aſteriſm *. For the obſervations which follow ſuch a* Note, *will give you a clearer Light, on the matter which is there treated. You will find them by the* Numbers *which are on the ſide of the* Tranſlation, *from five*

to five Verſes; *by ſearching for the like* Number *in the* Remarks *which are at the end of it, and which are diſtinguiſh'd from each other by this* note ¶. *You will find in the latter* Pages *of this* Book, *the* Judgment *of the* Author *on thoſe* Painters, *who have acquir'd the greateſt Reputation in the World. Amongſt whom, he was not willing to comprehend thoſe who are now living: They are undoubtedly his, as being found among his* Papers *written in his own hand.*

As for the Proſe Tranſlation *which you will find on the other ſide of the* Latine Poem, *I muſt inform you on what occaſion, and in what manner it was perform'd. The* Love *which I had for* Painting, *and the pleaſure which I found in the* Exerciſe *of that noble* Art, *at my leiſure hours, gave me the deſire of being acquainted with the late Mr.* du FRESNOY; *who was generally reputed to have a through* knowledge *of it. Our* Acquaintance *at length proceeded to that degree of* Intimacy; *that he intruſted me with his* Poem, *which he believ'd me capable both of* underſtanding, *and* tranſlating; *and accordingly deſir'd me to undertake it. The truth is, that we had convers'd ſo often on that* Subject, *and he had communicated his Thoughts of it ſo fully to me; that I had not the leaſt remaining difficulty concerning*

cerning it. I undertook therefore to tranſlate *it, and imploy'd my ſelf in it with Pleaſure, Care, and Aſſiduity; after which, I put it into his hands, and he alter'd in it what he pleas'd, till at laſt it was wholly to his Mind. And then he gave his* Conſent *that it ſhould be publiſh'd: but his* Death *preventing that* Deſign, *I thought it a wrong to his* Memory, *to deprive Mankind any longer of this* Tranſlation, *which I may ſafely affirm to be done according to the true ſence of the* Author, *and to his liking: Since he himſelf has given great* Teſtimonies *of his* Approbation *to many of his Friends, and they who were acquainted with him, know his humour to be ſuch, that he wou'd never conſtrain himſelf ſo far, as to* commend *what he did not really* approve. *I thought my ſelf oblig'd to ſay thus much, in vindication of the faithfulneſs of my* Work, *to thoſe who underſtand not the* Latine: *for as to thoſe who are converſant in both the* tongues, *I leave them to make their own* judgment *of it.*

The Remarks *which I have added to his* work, *are alſo wholly conformable to his* opinions; *and I am certain that he wou'd not have diſapprov'd them. I have endeavour'd in them to* explain *ſome of the moſt* obſcure paſſages, *and thoſe which are moſt* neceſſary *to be* underſtood; *and*

I have

I have done this according to the manner wherein he us'd to expreſs himſelf, in many Converſations *which we had together. I have confin'd them alſo to the narroweſt compaſs I was able, that I might not tire the patience of the* Reader, *and that they might be read by all perſons. But if it happens, that they are not to the* taſt *of ſome* Readers *(as doubtleſs it will ſo fall out) I leave them entirely to their own diſcretion, and ſhall not be diſpleas'd that* another hand *ſhou'd ſucceed better. I ſhall onely beg this* favour *from them, that in reading what I have written, they will bring no particular* guſto *along with them, or any* prevention *of* mind, *and that whatſoever* judgment *they make, it may be purely their own, whether it be in my* favour, *or in my* condemnation.

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THE

THE ART
OF
PAINTING.

DE ARTE GRAPHICA LIBER.

UT PICTURA POESIS ERIT; *similisque Poesi*
Sit Pictura, refert par æmula quæq; sororem,
Alternantque vices & nomina; muta Poesis
Dicitur hæc, Pictura loquens solet illa vocari.

Quod fuit auditu gratum cecinere Poetæ,
Quod pulchrum aspectu Pictores pingere curant:
Quæque Poetarum numeris indigna fuêre,
Non eadem Pictorum operam studiumque merentur:

Ambæ quippe sacros ad Relligionis honores
Sydereos superant ignes, Aulamque Tonantis
Ingressæ, Divûm aspectu, alloquioque fruuntur;
Oraque magna Deûm & dicta observata reportant,
Cœlestemque suorum operum mortalibus ignem.
Inde per hunc orbem studiis coëuntibus errant,

Carpentes

THE

Art of Painting.

The Paſſages which you ſee mark'd with an Aſteriſm are more amply explain'd in the Remarks.*

* PAinting and Poeſy are two Siſters, which are ſo like in all things, that they mutually lend to each other both their Name and Office. One is call'd a dumb Poeſy, and the other a ſpeaking Picture. The Poets have never ſaid any thing but what they believ'd would pleaſe the Ears. And it has been the conſtant endeavour of the Painters to give pleaſure to the Eyes. In ſhort, thoſe things which the Poets have thought unworthy of their Pens, the Painters have judg'd to be unworthy of their Pencils. * For both of them, that they might contribute all within their power to the ſacred Honours of Religion, have rais'd themſelves to Heaven, and, having found a free admiſſion into the Palace of *Jove* himſelf, have enjoy'd the ſight and converſation of the Gods; whoſe Majeſty they obſerve, and contemplate the wonders of their Diſcourſe; in order to relate them to Mankind; whom at the ſame time they inſpire with thoſe Cœleſtial Flames, which ſhine ſo gloriouſly in their Works. From Heaven they

take their paſſage through the World; and are neither ſparing of their pains nor of their ſtudy to collect whatſoever they find worthy of them. * They dive (as I may ſay) into all paſt Ages; and ſearch their Hiſtories, for Subjects which are proper for their uſe: with care avoiding to treat of any but thoſe which, by their nobleneſs, or by ſome remarkable accident, have deſerv'd to be conſecrated to Eternity; whether on the Seas, or Earth, or in the Heavens. And by this their care and ſtudy it comes to paſs, that the glory of Heroes is not extinguiſh'd with their lives: and that thoſe admirable works, thoſe prodigies of skill, which even yet are the objects of our admiration, are ſtill preſerv'd. * So much theſe Divine Arts have been always honour'd: and ſuch authority they preſerve amongſt Mankind. It will not here be neceſſary to implore the ſuccour of *Apollo*, and the Muſes: for the gracefulneſs of the Diſcourſe, or for the Cadence of the Verſes: which containing onely Precepts, have not ſo much need of Ornament, as of Perſpicuity.

I pretend not in this Treatiſe to tye the hands of Artiſts, whoſe skill conſiſts onely in a certain practice, or manner which they have affected; and made of it as it were a Common Road. Neither would I ſtifle the Genius by a jumbled heap

Carpentes quæ digna ſui, revolutaque luſtrant
Tempora. Quærendis conſortibus Argumentis.

Denique quæcumque in cœlo, terraque, marique
Longius in tempus durare, ut pulchra, merentur,
Nobilitate ſua claroque inſignia caſu,
Dives & ampla manet Pictores atque Poetas
Materies, inde alta ſonant per ſæcula mundo
Nomina, magnanimis Heroibus inde ſuperſtes
Gloria, perpetuoque operum miracula reſtant:
Tantus ineſt divis honor Artibus atque poteſtas.

Non mihi Pieridum chorus hic, nec Apollo vocandus,
Majus ut eloquium numeris aut gratia fandi
Dogmaticis illuſtret opus rationibus horrens:
Cum nitida tantum & facili digeſta loquelâ,
Ornari præcepta negant; contenta doceri.

Nec mihi mens animuſve fuit conſtringere nodos
Artificium manibus, quos tantum dirigit uſus;
Indolis ut vigor inde potens obſtrictus hebeſcat,

Nor-

Normarum numero immani Geniumque moretur:

Sed rerum ut pollens Ars cognitione gradatim
Naturæ ſeſe inſinuet, verique capacem
Tranſeat in Genium, Geniuſque uſu induat Artem.

Primum Præceptum. De Pulchro.

Præcipua imprimis Artiſque potiſſima pars eſt,
Nôſſe quid in rebus Natura creârit ad Artem
Pulchrius, idque Modum juxta, Mentemque Vetuſtam,

40. *Qua ſine barbaries cæca & temeraria Pulchrum*
Negligit, inſultans ignotæ audacior Arti,
Ut curare nequit, quæ non modo noverit eſſe,
Illud apud Veteres fuit, unde notabile dictum,
Nil Pictore malo ſecurius atque Poeta.

Cognita

heap of Rules: nor extinguiſh the fire of a vein which is lively and abundant. But rather to make this my buſineſs, that Art being ſtrengthned by the knowledge of things, may at length paſs into Nature by ſlow degrees; and ſo in proceſs of time may be ſublim'd into a pure Genius which is capable of chooſing judiciouſly what is true; and of diſtinguiſhing betwixt the beauties of Nature, and that which is low and mean in her; and that this Original Genius by long exerciſe and cuſtoms, may perfectly poſſeſs all the Rules and Secrets of that Art.

Precept I. *Of what is Beautifull.*

* The principal and moſt important part of Painting, is to find out and thoroughly to underſtand what Nature has made moſt beautifull, and moſt proper to this Art; * and that a choice of it may be made according to the guſt and manner of the Ancients, * without which all is nothing but a blind, and raſh barbarity; which rejects what is moſt beautifull, and ſeems with an audacious inſolence to deſpiſe an Art, of which it is wholly ignorant: which has occaſion'd theſe words of the Ancients: *That no man is ſo bold, ſo raſh, and ſo overweening of his own works, as an ill Painter, and a bad Poet, who are not conſcious to themſelves of their own Ignorance.*

* We

45. * We love what we underſtand; we deſire what we love; we purſue the enjoyment of thoſe things which we deſire; and arrive at laſt to the poſſeſſion of what we have purſu'd, if we conſtantly perſiſt in our Deſign. In the mean time, we ought not to expect that blind Fortune ſhould infallibly throw into our hands thoſe Beauties: For though we may light by chance on ſome which are true and natural, yet they may prove either not to be decent or not to be ornamental.

50. Becauſe is is not ſufficient to imitate Nature in every circumſtance, dully, and as it were literally, and meanly; but it becomes a Painter to take what is moſt beautifull, * as being the Soveraign Judge of his own Art; and that by the progreſs which he has made, he may underſtand how to correct his errors, and * permit no tranſient Beauties to eſcape his obſervation.

II. *Of Theory, and Practice.*

* In the ſame manner, that bare practice, deſtitute of the Lights of Art, is always ſubject to fall into a Precipice like a blind Traveller, with-

55. out being able to produce any thing which contributes to a ſolid reputation: So the ſpeculative part of Painting, without the aſſiſtance of manual operation, can never attain to that perfection which is its object: But ſloathfully languiſhes as in a Priſon: for it was not with his Tongue that

Apelles

Cognita amas, & amata cupis, ſequeriſque cupita;
Paſſibus aſſequeris tandem quæ fervidus urges:
Illa tamen quæ pulchra decent; non omnia caſus
Qualiacumque dabunt, etiamve ſimillima veris:
Nam quamcumque modo ſervili haud ſufficit ipſam
Naturam exprimere ad vivum, ſed ut Arbiter Artis
Seliget ex illa tantùm pulcherrima Pictor.
Quodque minus pulchrum, aut mendoſum corriget ipſe
Marte ſuo, formæ Veneres captando fugaces.

II. Præceptum. De Speculatione & Praxi.

Utque manus grandi nil nomine practica dignum
Aſſequitur, purum arcanæ quam deficit Artis
Lumen, & in præceps abitura ut cæca vagatur;
Sic nihil Ars operâ manuum privata ſupremum
Exequitur, ſed languet iners uti vincta lacertos;
Diſpoſitumque typum non linguâ pinxit Apelles.

Ergo licet totâ normam haud poſſimus in Arte
Ponere, (cùm nequeant quæ ſunt pulcherrima dici)
Nitimur hæc paucis, ſcrutati ſumma magiſtræ
Dogmata Naturæ, Artiſque Exemplaria prima
Altiùs intuiti; ſic mens habiliſque facultas
Indolis excolitur, Geniumque ſcientia complet,
Luxurianſque in monſtra furor compeſcitur Arte:
Eſt modus in rebus, ſunt certi denique fines,
Quos ultra citraque nequit conſiſtere rectum.

III. Præceptum. De Argumento.

His poſitis, erit optandum Thema nobile, pulchrum,
Quodque venuſtatum circa Formam atque Colorem
Sponte capax amplam emeritæ mox præbeat Arti
Materiam, retegens aliquid ſalis & documenti.

Tandem

Apelles perform'd his Noble Works. Therefore though there are many things in Painting, of which no preciſe rules are to be given (* becauſe the greateſt Beauties cannot always be expreſs'd for want of terms) yet I ſhall not omit to give ſome Precepts which I have ſelected from among the moſt conſiderable which we have receiv'd from Nature, that exact School-miſtreſs, after having examin'd her moſt ſecret receſſes, as well as * thoſe Maſter-pieces of Antiquity, which were the firſt Examples of this Art: And, 'tis by this means that the mind, and the natural diſpoſition are to be cultivated; and that Science perfects Genius, * and alſo moderates that fury of the fancy, which cannot contain it ſelf within the bounds of Reaſon; but often carries a man into dangerous extremes: *For there is a mean in all things; and a certain meaſure, wherein the good and the beautifull conſiſt; and out of which they never can depart.*

III. *Concerning the Subject.*

This being premis'd, the next thing is to make choice of * a Subject beautifull and noble; which being of it ſelf capable of all the charms and graces, that Colours, and the elegance of Deſign can poſſibly give, ſhall afterwards afford, to a perfect and conſummate Art, an ample field of matter wherein to expatiate it ſelf; to exert all

its power, and to produce ſomewhat to the ſight which is excellent, judicious, * and well ſeaſon'd; and at the ſame time proper to inſtruct, and to enlighten the Underſtanding.

Thus at length I enter into the Subject-matter of my Diſcourſe; and at firſt find only a bare ſtrain'd Canvaſs: * on which the whole Machine (as it may be call'd) of the Picture is to be diſpos'd; and the imagination of a powerfull, and
75. eaſy Genius; * which is what we properly call *Invention.*

Invention the firſt part of Painting.

* INVENTION is a kind of Muſe, which being poſſeſs'd of the other advantages common to her Siſters; and being warm'd by the fire of *Apollo*, is rais'd higher than the reſt, and ſhines with a more glorious, and brighter flame.

IV. *The Diſpoſition or Oeconomy of the whole Work.*

* 'Tis the buſineſs of a Painter, in his choice of Poſtures, to foreſee the effect, and harmony of the Lights and Shadows, with the Colours which are to enter into the whole; taking from each of
80. them, that which will moſt conduce to the production of a beautifull Effect.

V. *The faithfulneſs of the Subject.*

* Let your Compoſitions be conformable to the Text of Ancient Authours, to Cuſtoms, and to Times.

* Take

Tandem opus aggredior, primoque occurrit in Albo
Diſponenda typi concepta potente Minervâ
Machina, quæ noſtris Inventio *dicitur oris.*

INVENTIO prima Picturæ pars.

Illa quidem priùs ingenuis inſtructa Sororum
Artibus Aonidum, & Phœbi ſublimior æſtu.

IV. Diſpoſitio, ſive operis totius Oeconomia.

Quærendaſque inter Poſituras, luminis, umbræ,
Atque futurorum jam præſentire colorum
Par erit harmoniam, captando ab utriſque venuſtum.

V. Fidelitas Argumenti.

Sit Thematis genuina ac viva expreſſio juxta
Textum Antiquorum, propriis cum tempore formis.

Nec

VI. Inane rejiciendum.

Nec quod inane, nihil facit ad rem, ſive videtur
Improprium, minimèque urgens, potiora tenebit
Ornamenta operis; Tragicæ ſed lege ſororis
Summa ubi res agitur, vis ſumma requiritur Artis.

Iſta labore gravi, ſtudio, monitiſque Magiſtri
Ardua pars nequit addiſci rariſſima: namque
Ni priùs æthereo rapuit quod ab axe Prometheus
Sit jubar infuſum menti cum flamine vitæ,
Mortali haud cuivis divina hæc munera dantur,
Non uti Dædaleam licet omnibus ire Corinthum.

Ægypto informis quondam Pictura reperta,
Græcorum ſtudiis & mentis acumine crevit:
Egregiis tandem illuſtrata & adulta Magiſtris
Naturam viſa eſt miro ſuperare labore.

Quos inter Graphidos gymnaſia prima fuêre,
Portus Athenarum, Sicyon, Rhodos, atque Corinthus,
Diſparia inter ſe, modicùm ratione Laboris;

Ut

VI. *Whatſoever palls the Subject to be rejected.*

* Take care that whatſoever makes nothing to your Subject, and is improper to it, be not admitted into your Work, or not poſſeſs the chief place in it. But on this occaſion, imitate the Siſter of Painting, Tragedy: which employs the whole forces of her Art in the main Action.

* This part of Painting, ſo rarely met with, and ſo difficult to be found, is neither to be acquir'd by pains or ſtudy, nor by the Precepts or Counſels of any Maſter. For they alone who have been inſpir'd at their birth with ſome portion of that Heavenly fire * which was ſtollen by *Prometheus*, are capable of receiving ſo divine a preſent. As the Proverb tells us, * *that it happens not to every one to ſee* Corinth.

Painting firſt appear'd in *Egypt*: but wholly different from the truth, till having travell'd into *Greece*, and being cultivated by the Study, and ſublime Genius of that Nation, * it arriv'd at length to that height of perfection, that it ſeem'd to ſurpaſs even Original nature.

Amongſt the Academies, which were compos'd by the rare Genius of thoſe Great men, theſe four are reckon'd as the principal: namely, the *Athenian School*, that of *Sicyon*, that of *Rhodes*, and that of *Corinth*. Theſe were little different from

from each other, onely in the *manner* of their work; as it may be ſeen by the *Ancient Statues*, which are the *Rule* of *Beauty*, and to which ſucceeding Ages have nothing that is equal: * Though they are not very much inferiour either in Science, or in the manner of their Execution.

VII. *Deſign, the ſecond part of Painting.*

* A Poſture therefore muſt be choſen according to their guſto: * The Parts of it muſt be great * and large, * unequal in their poſition, ſo that thoſe which are before muſt contraſt (or oppoſe) thoſe others which are hindermoſt, and all of them be equally balanc'd on their Centre.

* The Parts muſt have their out-lines in waves reſembling flames, or the gliding of a Snake upon the ground: They muſt be ſmooth, they muſt be great, they muſt be almoſt imperceptible to the touch, and even, without either Eminences or Cavities. They muſt be drawn from far, and without breaks, to avoid the multiplicity of lines. Let the Muſcles be well inſerted and bound together * according to the knowledge of them which is given us by *Anatomy*. Let them be * deſign'd after the manner of the *Grecians*: and let them appear but little, according to what we ſee in the *Ancient Figures*. In fine, * let there be a perfect relation betwixt the parts and the

Ut patet ex Veterum ſtatuis, formæ atque decoris
Archetypis, queis poſterior nil protulit ætas
Condignum, & non inferius longe Arte, Modoque:
Horum igitur vera ad normam Poſitura *legetur,*
Grandia, inæqualis, formoſaque Partibus amplis
Anteriora dabit membra, in contraria motu
Diverſo variata, ſuo liberataque centro:

100.

VII. GRAPHIS ſeu Poſitura, Secunda Picturæ pars.

105.

Membrorumque Sinus ignis flammantis ad inſtar
Serpenti undantes flexu, ſed lævia plana
Magnaque ſigna, quaſi ſine tubere ſubdita tactu
Ex longo deducta fluant, non ſecta minutim,
Inſertiſque Toris ſint nota ligamina juxta
Compagem Anathomes, & membrificatio Græco
Deformata Modo, pauciſque expreſſa lacertis,
Qualis apud Veteres; totoque Eurithmia partes

110.

Componat, genitumque ſuo generante ſequenti
Sit minus, & puncto videantur cuncta ſub uno;
Regula certa licet nequeant Proſpectica dici,
Aut complementum Graphidos; ſed in arte juvamen
Et Modus accelerans operandi: ut corpora falſo
Sub viſu in multis referens mendoſa labaſcit:
Nam Geometralem nunquam ſunt corpora juxta
Menſuram depicta oculis, ſed qualia viſa.

VIII. Varietas in Figuris.

Non eadem formæ ſpecies, non omnibus ætas
Æqualis, ſimiliſque color, crineſque Figuris:
Nam variis velut orta plagis Gens diſpare vultu.

IX. Figura ſituna cum Membris & Veſtibus.

Singula membra ſuo capiti conformia fiant
Unum idemque ſimul corpus cum veſtibus ipſis:

X. Mutorum actiones imitandæ.

Mutorumque ſilens Poſitura imitabitur actus.

XI. Figura Princeps.

Prima Figurarum, ſeu Princeps Dramatis ultro
Proſiliat media in Tabula ſub lumine primo
Pulchrior ante alias, reliquis nec operta Figuris.

Agglo-

the whole, that they may be entirely of a piece.

Let the part which produces another part, be more ſtrong than that which it produces; and let the whole be ſeen by one point of Sight. * Though Perſpective cannot be call'd a certain rule or a finiſhing of the Picture, yet it is a great Succour and Relief to Art, and facilitates the means of Execution; yet frequently falling into Errors, and making us behold things under a falſe Aſpect; for Bodies are not always repreſented according to the Geometrical Plane, but ſuch as they appear to the Sight. 115. 120.

VIII. *Variety in the Figures.*

Neither the Shape of Faces, nor the Age, nor the Colour ought to be alike in all Figures, any more than the Hair: becauſe Men are as different from each other, as the Regions in which they are born, are different. 125.

IX. *The Members and Drapery of every Figure to be ſuitable to it.*

* Let every Member be made for its own head, and agree with it. And let all together compoſe but one Body, with the Draperies which are proper and ſuitable to it. And above all,

X. *The Actions of Mutes to be imitated.*

* let the Figures to which Art cannot give a voice, imitate the Mutes in their Actions.

130.

XI. *Of the principal Figure of the Subject.*

* Let the principal Figure of the Subject appear in the middle of the Piece under the ſtrongeſt Light, that it may have ſomewhat to make it more remarkable than the reſt, and that the Fi-

gures which accompany it, may not ſteal it from our Sight.

XII. *Grouppes of Figures.* * Let the Members be combin'd in the ſame manner as the Figures are, that is to ſay, coupled and knit together. And let the Grouppes be ſeparated by a void ſpace, to avoid a confus'd heap; which proceeding from parts that are diſpers'd without any Regularity, and entangled one within another, divides the Sight into many Rays, and cauſes a diſagreeable Confuſion.

XIII. *The diverſity of Poſtures in the Grouppes.* * The Figures in the Grouppes, ought not to be like each other in their Motions, any more than in their Parts: nor to be all on the ſame ſide, but let them contraſt each other: bearing themſelves on the one ſide, in Oppoſition to thoſe which are ſet againſt them on the other.

Amongſt many Figures which ſhow their foreparts let there be ſome one whoſe hinder parts may be ſeen; oppoſing the Shoulders to the Stomach, and the right ſide to the left.

XIV. *Equality of the piece.* * One ſide of the Picture muſt not be void, while the other is fill'd to the Borders; but let matters be ſo well diſpos'd, that if one ſide of the Piece be full, the Painter ſhall find ſome occaſion to fill the other; ſo that they ſhall appear in ſome ſort equal whether there be many Figures in it, or but few.

* As

Agglomerata ſimul ſint membra, ipſæque Figuræ
Stipentur, circumque globos locus uſque vacabit;
Ne, malè diſperſis dum viſus ubique Figuris
Dividitur, cunctiſque operis fervente tumultu
Partibus implicitis crepitans confuſio ſurgat.

XII. Figurarum Globi ſeu Cumuli.

Inque figurarum cumulis non omnibus idem
Corporis inflexus, motuſque, vel artibus omnes
Converſis pariter non connitantur eodem,
Sed quædam in diverſa trahant contraria membra
Tranſverſéque aliis pungent, & cætera frangant.

XIII. Poſiturorum diAerſitas in cumulis.

Pluribus adverſis averſam oppone figuram,
Pectoribuſque humeros, & dextera membra ſiniſtris,
Seu multis conſtabit Opus, pauciſve figuris.

Altera pars tabulæ vacuo ne frigida Campo
Aut deſerta ſiet, dum pluribus altera formis
Fervida mole ſua ſupremam exurgit ad oram:
Sed tibi ſic poſitis reſpondeat utraque rebus,
Ut ſi aliquid ſurſum ſe parte attollat in unâ,
Sic aliquid parte ex aliâ conſurgat, & ambas
Æquiparet, geminas cumulando æqualiter oras.

XIV. Tabulælibramentum.

Pluribus

XV. Numerus Figurarum.

Pluribus implicitum Perſonis Drama ſupremo
In genere ut rarum eſt ; multis ita denſa Figuris
Rarior eſt Tabula excellens ; vel adhuc ferè nulla
Præſtitit in multis quod vix bene præſtat in unâ :

Quippe ſolet rerum nimio diſperſa tumultu
Majeſtate carere gravi requieque decorâ ;
Nec ſpecioſa nitet vacuo niſi libera Campo.

Sed ſi Opere in magno plures Thema grande requirat
Eſſe figurarum Cumulos, ſpectabitur unà
Machina tota rei, non ſingula quæque ſeorſim.

XVI. Internodia & Pedes exhibendi.

Præcipua extremis raro Internodia membris
Abdita ſint : ſed ſumma Pedum veſtigia nunquam.

XVII. Motus manuum motui capitis jungendus.

Gratia nulla manet, motuſque, vigorque Figuras
Retro aliis ſubter majori ex parte latentes,
Ni capitis motum manibus comitentur agendo.

XVIII. Quæ fugienda in Diſtributione & Compoſitione.

Difficiles fugito aſpectus, contractaque viſu
Membra ſub ingrato, motuſque, actuſque coactos,

Quodque

* As a Play is very ſeldom good, in which there are too many Actors, ſo 'tis very ſeldom ſeen and almoſt impoſſible to perform, that a Picture ſhould be perfect in which there are too great a number of Figures. And we cannot wonder that ſo few Painters have ſucceeded who have introduc'd into their works many Figures. Becauſe indeed there are not many Painters to be found, who have ſucceeded happily, when even they have introduc'd but few. Many diſpers'd Objects breed confuſion, and take away from the Picture that grave Majeſty, that ſoft ſilence and repoſe, which give beauty to the Piece, and ſatisfaction to the ſight. But if you are conſtrained by the ſubject, to admit of many Figures, you muſt then conceive the whole together; and the effect of the work at one view; and not every thing ſeparately and in particular.

XV. *Of the number of Figures.*

155.

160.

XVI. *Of the Joints and Feet.*

* The extremities of the Joints muſt be ſeldom hidden, and the extremities or end of the Feet never.

XVII. *The motions of the hands and head muſt agree.*

* The Figures which are behind others, have neither Grace nor Vigor, unleſs the Motions of the hands accompany thoſe of the Head.

165.

XVIII. *What muſt be avoided in the diſtribution of the Figures.*

Avoid the views which are difficult to be found, and are not natural, as alſo forc'd Actions and Motions. Show no parts which are ungracious

to

to the Sight, as all fore ſhortnings, uſually are.

* Avoid alſo thoſe Lines and Out-lines which are equal; which make Parallels, or other ſharp pointed and Geometrical Figures; ſuch as are Squares and Triangles: all which by being too exact give to the Eye a certain diſpleaſing Symmetry, which produces no good effect. But as I have already told you, the principal Lines ought to contraſt each other: For which reaſon in theſe out-lines, you ought to have a ſpecial regard to the whole together: for 'tis from thence that the Beauty and Force of the parts proceed.

XIX. *That we muſt not tie our ſelves to Nature, but accommodate her to our Genius.*

* Be not ſo ſtrictly ty'd to *Nature*, that you allow nothing to ſtudy, and the bent of your own *Genius*. But on the other ſide, believe not that your *Genius* alone, and the Remembrance of thoſe things which you have ſeen, can afford you wherewithall to furniſh out a beautifull Piece, without the Succour of that incomparable School-miſtreſs, *Nature*; * whom you muſt have always preſent as a witneſs to the Truth. We may make a thouſand Errors of all kinds; they are every-where to be found, and as thick ſet as Trees in Foreſts, and amongſt many ways which miſlead a Traveller, there is but one true one which conducts him ſurely to his Journey's end;

as

Quodque refert ſignis, rectos quodammodo tractus,
Sive Parallelos plures ſimul, & vel acutas,
Vel Geometrales (ut Quadra, Triangula,) formas:
Ingratamque pari Signorum ex ordine quandam
Symmetriam: ſed præcipua in contraria ſemper
Signa volunt duci tranſverſa, ut diximus anté.
Summa igitur ratio Signorum habeatur in omni
Compoſito; dat enim reliquis pretium, atque vigorem.

XIX. Natura Genio accommodanda.

Non ita naturæ aſtanti ſis cuique revinctus,
Hanc præter nihil ut Genio ſtudioque relinquas;
Nec ſine teſte rei natura, Artiſque Magiſtra
Quidlibet ingenio memor ut tantummodo rerum
Pingere poſſe putes; errorum eſt plurima ſylva,
Multipliceſque viæ, bene agendi terminus unus,
Linea recta velut ſola eſt, & mille recurvæ:

Sed juxta Antiquos naturam imitabere pulchram,
Qualem forma rei propria, objectumque requirit.

185. *Non te igitur lateant antiqua Numiſmata, Gemmæ,*
XX. *Vaſa, Typi, Statuæ, cælataque Marmora Signis;*
Signa Antiqua Naturæ modum conſtituunt. *Quodque refert ſpecie Veterum poſt ſæcula Mentem;*
Splendidior quippe ex illis aſſurgit imago,
Magnaque ſe rerum facies aperit meditanti;
190. *Tunc noſtri tenuem ſæcli miſerebere ſortem,*
Cùm ſpes nulla ſiet redituræ æqualis in ævum.

XXI. *Exquiſita ſiet formâ dum ſola Figura*
Sola Figura quomodo tractanda. *Pingitur, & multis variata Coloribus eſto.*

Lati amplique ſinus Pannorum, & nobilis ordo
195. *Membra ſequens, ſubter latitantia Lumine & Umbra*
XXII. *Exprimet, ille licet tranſverſus ſæpe feratur,*
Quid in Pannis obſervandum. *Et circumfuſos Pannorum porrigat extra*
Membra ſinus, non contiguos, ipſiſque Figuræ
Partibus impreſſos, quaſi Pannus adhæreat illis;
200. *Sed modicè expreſſos cum Lumine ſervet & Umbris:*

Quæque

as alſo there are many ſeveral ſorts of crooked lines; but there is one only which is ſtraight.

Our buſineſs is to imitate the Beauties of Nature, as the Ancients have done before us, and as the Object and Nature of the thing require from us. And for this reaſon we muſt be carefull in the ſearch of *Ancient Medals*, *Statues*, *Vaſes* and *Baſſo Relievo's*: * And of all other things which diſcover to us the Thoughts and Inventions of the *Græcians*; becauſe they furniſh us with great Ideas, and make our Productions wholly beautifull. And in truth after having well examin'd them, we ſhall therein find ſo many Charms, that we ſhall pity the Deſtiny of our preſent Age without hope of ever arriving at ſo high a point of Perfection.

XX. *Ancient Figures the rules of imitating Nature.*

* If you have but one ſingle Figure to work upon, you ought to make it perfectly finiſh'd and diverſify'd with many Colours.

XXI. *A ſingle Figure how to be treated.*

* Let the Draperies be nobly ſpread upon the Body; let the Folds be large, * and let them follow the order of the parts, that they may be ſeen underneath, by means of the Lights and Shadows, notwithſtanding that the parts ſhould be often travers'd (or croſs'd) by the flowing of the Folds which looſely incompaſs them, * without ſitting too ſtraight upon them, but let them mark the

XXII. *Of the Draperies.*

parts which are under them, ſo as in ſome manner to diſtinguiſh them, by the judicious ordering of the Lights and Shadows. * And if the parts be too much diſtant from each other, ſo that there be void ſpaces, which are deeply ſhadow'd, we are then to take occaſion to place in thoſe voids ſome Fold to make a joining of the parts. * And as the Beauty of the Limbs conſiſts not in the quantity and riſing of the Muſcles, but on the contrary, thoſe which are leſs eminent have more
205. of Majeſty than the others; in the ſame manner the beauty of the Draperies, conſiſts not in the multitude of the folds, but in their natural order, and plain ſimplicity. The quality of the perſons is alſo to be conſider'd in the Drapery. * As ſuppoſing them to be Magiſtrates, their Draperies ought to be large and ample: If Country Clowns or Slaves they ought to be courſe and
210. ſhort: * If Ladies or Damſels, light and ſoft. 'Tis ſometimes requiſite to draw out, as it were from the hollows and deep ſhadows, ſome Fold, and give it a Swelling, that receiving the Light, it may contribute to extend the clearneſs to thoſe places where the Body requires it; and by this means we ſhall disburthen the piece of thoſe hard Shadowings which are always ungracefull.

Quæque intermiſſis paſſim ſunt diſſita vanis
Copulet, inductis ſubtérve, ſupérve lacernis.
Et membra ut magnis pauciſque expreſſa lacertis.

Majeſtate aliis præſtant forma atque decore;
Haud ſecus in Pannis quos ſupra optavimus amplos
Perpaucos ſinuum flexus, rugaſque, ſtriaſque,
Membra ſuper verſu faciles inducere præſtat.

Naturæque rei proprius ſit Pannus, abundans
Patriciis, ſuccinctus erit craſſuſque Bubulcis
Mancipiiſque; levis, teneris, graciliſque Puellis.

Inque cavis maculiſque umbrarum aliquando tumeſcet
Lumen ut excipiens operis quà Maſſa requirit
Latius extendat, ſublatiſque aggreget umbris.

Nobilia

215. *Nobilia Arma juvant virtutum, ornantque Figuras,*
XXIII. Quid multum conferat ad Tabulæ ornamentum. *Qualia Muſarum, Belli, Cultuſque Deorum:*
Nec ſit opus nimiùm Gemmis Auroque refertum;
Rara etenim magno in pretio, ſed plurima vili.
XXIV. Ornamentum Auri & Gemmarum.

XXV. Prototypus. *Quæ deinde ex Vero nequeunt præſente videri,*
220. *Prototypum prius illorum formare juvabit.*

XXVI. Convenientia rerum cum Scena. *Conveniat locus atque habitus, rituſque decuſque*
Servetur; ſit Nobilitas, Charitumque Venuſtas,
XXVII. Charites & Nobilitas. *(Rarum homini munus, Cœlo, non Arte petendum.)*

XXVIII. Res quæque locum ſuum teneat. *Naturæ ſit ubique tenor ratioque ſequenda.*

Non

* The Marks or Enſigns of Vertues contribute not little by their nobleneſs to the Ornament of the Figures. Such, for example as are the Decorations belonging to the *Liberal Arts*, to *War* or *Sacrifices*. * But let not the work be too much enrich'd with Gold or Jewels, becauſe the rareſt are ever the deareſt and moſt precious; and thoſe which ſerve only to increaſe the number, are of the common ſort, and of little value. 215.

XXIII. *What things contribute to adorn the Picture.*

XXIV. *Of precious Stones and Pearls for ornament.*

* 'Tis very expedient to make a Model of thoſe things, which we have not in our Sight, and whoſe Nature is difficult to be retain'd in the Memory. 220.

XXV. *The Model.*

* We are to conſider the places, where we lay the ſcene of the Picture; the Countries where they were born whom we repreſent; the manner of their Actions, their Laws and Cuſtoms, and all that is properly belonging to them.

XXVI. *The Scene of the Picture.*

* Let a nobleneſs and grace be remarkable through all your work. But to confeſs the truth, this is a moſt difficult undertaking; and a very rare Preſent which the Artiſt receives rather from the hand of Heaven, than from his own Induſtry and Studies.

XXVII. *The Graces and the Nobleneſs.*

In all things you are to follow the order of Nature, for which reaſon you muſt beware of drawing or painting Clouds, Winds and Thunder

XXVIII. *Let every thing be ſet in its proper place.*

der towards the bottom of your Piece; and Hell, and Waters, in the uppermoſt parts of it: You are not to place a Stone Column on a foundation of Wood; but let every thing be ſet in its proper place.

XXIX. *Of the Paſſions.*

Beſides all this, you are to expreſs the motions of the Spirits, and the affections or Paſſions whoſe Center is the Heart: In a word, to make the Soul viſible, by the means of ſome few Colours; *this is that in which the greateſt difficulty conſiſts. Few there are whom *Jupiter* regards with a favourable eye in this Undertaking. So that it appertains only to thoſe few, who participate ſomewhat of Divinity it ſelf, to work theſe mighty Wonders. 'Tis the buſineſs of *Rhetoricians*, to treat the characters of the Paſſions: and I ſhall content my ſelf with repeating what an excellent Maſter has formerly ſaid on this Subject, That *the ſtudied motions of the Soul, are never ſo natural as thoſe, which are as it were ſtruck out of it on the ſudden by the heat and violence of a real Paſſion.*

XXX. Gothique *Ornaments are to be avoided.*

We are to have no manner of reliſh for *Gothique* Ornaments, as being in effect ſo many Monſters, which barbarous Ages have produc'd: during which, when Diſcord and Ambition caus'd by the too large extent of the *Roman Empire*, had produc'd Wars, Plagues and Famine through the World,

Non vicina pedum tabulata excelſa tonantis 225.
Aſtra domus depicta gerent nubeſque notoſque;
Nec mare depreſſum Laquearia ſumma vel orcum;
Marmoreamque feret cannis vaga pergula molem:
Congrua ſed propriâ ſemper ſtatione locentur.
Hæc præter motus animorum & corde repoſtos 230.
Exprimere Affectus, pauciſque coloribus ipſam XXIX. Affectus.
Pingere poſſe animam, atque oculis præbere videndam,
Hoc opus, hic labor eſt: pauci quos æquus amavit
Juppiter, aut ardens evexit ad æthera virtus:
Dîs ſimiles potuere manu miracula tanta. 235.

Hos ego Rhetoribus tractandos deſero tantum
Egregii antiquum memorabo ſophiſma Magiſtri,
Verius affectus animi vigor exprimit ardens,
Solliciti nimiùm quam ſedula cura laboris.

Denique nil ſapiat Gotthorum barbara trito 240.
Ornamenta modo, ſæclorum & monſtra malorum; XXX. Gotthorum ornamenta fugienda.
Queis ubi bella, famem & peſtem, Diſcordia, Luxus,
Et Romanorum res grandior intulit Orbi,

Ingenuæ periere Artes, periere ſuperbæ
Artificum moles, ſua tunc miracula vidit
Ignibus abſumi Pictura, latere coacta
Fornicibus, ſortem & reliquam confidere Cryptis,
Marmoribuſque diu Sculptura jacere ſepultis.

Imperium interea ſcelerum gravitate fatiſcens
Horrida nox totum invaſit, donoque ſuperni
Luminis indignum, errorum caligine merſit,
Impiaque ignaris damnavit ſæcla tenebris:

Unde Coloratum Graiis huc uſque Magiſtris
Nil ſupereſt tantorum Hominum quod Mente Modoque
Noſtrates juvet Artifices, doceatque Laborem;
CHROMATICE Tertia pars Picturæ. *Nec qui Chromatices nobis hoc tempore partes*
Reſtituat, quales Zeuxis tractaverat olim.

Hujus

World, then I ſay, the ſtately Buildings fell to Ruin, and the nobleneſs of all beautifull Arts was totally extinguiſh'd; then it was that the admirable and almoſt ſupernatural Works of *Painting* were made Fuel for the Fire: But that this wonderfull Art might not wholly periſh, * ſome Reliques of it took Sanctuary under ground, and thereby eſcap'd the common Deſtiny. And in the ſame profane age, the noble Sculpture was for a long time buried under the ſame Ruines, with all its beautifull Productions and admirable Statues. The Empire in the mean time under the weight of its proper Crimes and undeſerving to enjoy the day, was invelop'd with a hideous night, which plung'd it into an Abyſs of errors, and cover'd with a thick darkneſs of Ignorance thoſe unhappy Ages, in juſt revenge of their Impieties: From hence it comes to paſs, that the works of thoſe great *Græcians* are wanting to us; nothing of their Painting and Colouring now remains to aſſiſt our modern Artiſts, either in the Invention, or the manner of thoſe Ancients; neither is there any man who is able to reſtore * the CHROMATIQUE part or COLOURING, or to renew it to that point of excellency to which it had been carry'd by *Zeuxis*: who by this part which is ſo charming, ſo magical, and which ſo

245. 250. 255.

Colouring the third part of Painting.

admirably deceives the ſight, made himſelf equal
to the great *Apelles*, that *Prince of Painters*; and deſerv'd that height of reputation which he ſtill poſſeſſes in the World.

And as this part which we may call the Soul of Painting and its utmoſt perfection, is a deceiving Beauty, but withal ſoothing and pleaſing: So ſhe has been accus'd of procuring Lovers for * her Siſter, and artfully ingaging us to admire her. But ſo little have this Proſtitution, theſe falſe Colours, and this Deceit, diſhonour'd Painting, that on the contrary, they have only ſerv'd to ſet forth her Praiſe, and to make her merit farther known, and therefore it will be profitable to us, to have a more clear underſtanding of what we call Colouring.

*The light produces all kinds of Colours, and the Shadow gives us none. The more a Body is nearer to the Eyes, and the more directly it is oppos'd to them, the more it is enlightn'd. Becauſe the Light languiſhes and leſſens the farther it removes from its proper Sourſe.

The nearer the Object is to the Eyes, and the more directly it is oppos'd to them, the better it is ſeen, becauſe the Sight is weaken'd by diſtance.

Hujus quando magâ velut Arte æquavit Apellem
Pictorum Archigraphum meruitque Coloribus altam
Nominis æterni famam toto orbe ſonantem.

Hæc quidem ut in Tabulis fallax ſed grata Venuſtas,
Et complementum Graphidos (mirabile viſu)
Pulchra vocabatur, ſed ſubdola Lena Sororis:
Non tamen hoc lenocinium; fucuſque, doluſque
Dedecori fuit unquam; illi ſed ſemper honori,
Laudibus & meritis; hanc ergo noſſe juvabit.

Lux varium vivumque dabit, nullum Umbra Colorem.
Quo magis adverſum eſt corpus luciſque propinquum,
Clarius eſt Lumen; nam debilitatur eundo.

Quo magis eſt corpus directum oculiſque propinquum,
Conſpicitur meliùs; nam viſus hebeſcit eundo.

Ergo

XXXI. Tonorum, Luminum & Umbrarum ratio.

Ergo in corporibus quæ viſa adverſa rotundis
Integra ſint, extrema abſcedant perdita ſignis
Confuſis, non præcipiti labentur in Umbram
Clara gradu, nec adumbrata in clara alta repente
Prorumpant; ſed erit ſenſim hinc atque inde meatus
Lucis & Umbrarum; capitiſque unius ad inſtar
Totum opus, ex multis quamquam ſit partibus unus
Luminis Umbrarumque globus tantummodo fiet,
Sive duo vel tres ad ſummum, ubi grandius eſſet
Diviſum Pegma in partes ſtatione remotas.

Sintque ita diſcreti inter ſe ratione colorum,
Luminis umbrarumque anteorſum ut corpora clara
Obſcura umbrarum requies ſpectanda relinquat;
Claroque exiliant umbrata atque aſpera Campo.

Ac

'Tis therefore neceſſary that round Bodies, which are ſeen one over againſt the other in a right Angle, ſhould be of a lively and ſtrong Colouring, and that the extremities turn, in loſing themſelves inſenſibly and confuſedly, without precipitating the Light all on the ſudden into the Shadow; or the Shadow into the Light. But the paſſage of one into the other muſt be common and imperceptible, that is by degrees of Lights into Shadows and of Shadows into Lights. And it is in conformity to theſe Principles that you ought to treat a whole Grouppe of Figures, though it be compos'd of ſeveral parts, in the ſame manner as you would do a ſingle Head: or if your Compoſition requires, that you ſhould have two Grouppes, or even three (* which ought to be the moſt) in your Piece, take heed that they may be detach'd, that is ſeparated or diſtinguiſh'd from each other by the Colours, the Lights and the Shadows, which are ſo dextrouſly to be manag'd, * that you may make the Bodies appear enlighten'd by the Shadows which bound the ſight; which permit it not ſuddenly to go farther; and which cauſe it to repoſe for ſome ſpace of time, and that reciprocally the Shadows may be made ſenſible by enlightning your ground.

XXXI. *The conduct of the Tones of Light and Shadows.*

The

The raiſing and roundneſs of a Body, ought to be given it * in the ſame manner as we behold it in a Convex Mirrour, in which we view the Figures and all other things, which bear out with more Life and ſtrength than Nature it ſelf. * And let thoſe which turn, be of broken Colours, as being leſs diſtinguiſh'd, and nearer to the borders.

Thus the Painter and the Sculptor, are to work with one and the ſame intention, and with one and the ſame conduct. For what the Sculptor ſtrikes off, and makes round with his inſtrument of Steel, the Painter performs with his Pencil; caſting behind, that which he makes leſs viſible by the Diminution, and breaking of his Colours; and drawing forward by his moſt lively Colours and ſtrongeſt Shadows, that which is directly oppos'd to the Sight, as being more ſenſible, and more diſtinguiſh'd, and at laſt enriching the naked Canvaſs, with ſuch Colours as are borrow'd from Nature; in the midſt of which he ſeems to ſit; and from thence with one glance of an Eye and without removing his ſeat, he takes that part of her which ſhe repreſents to his Sight, and turns as in a Machine about his work.

XXXII. *Of dark Bodies on light grounds.*

When ſolid Bodies, ſenſible to the feeling, and dark, are plac'd on Light, and tranſparent grounds, as for example, The Heavens, the Clouds

Ac veluti in ſpeculis convexis eminet ante
Aſperior reipſa vigor & vis aucta colorum
Partibus adverſis; magis & fuga rupta retrorſum
Illorum eſt (ut viſa minùs vergentibus oris)
Corporibus dabimus formas hoc more rotundas, 290.
Mente Modoque igitur Plaſtes & Pictor eodem
Diſpoſitum tractabit opus; quæ Sculptor in orbem
Atterit, hæc rupto procul abſcedente colore
Aſſequitur Pictor, fugientiaque illa retrorſum
Jam ſignata minùs confuſa coloribus aufert: 295.

Anteriora quidem directè adverſa, colore
Integra, vivaci, ſummo cum Lumine & Umbra
Antrorſum diſtincta refert velut aſpera viſu.

Sicque ſuper planum inducit Leucoma Colores.
Hos velut ex ipſa natura immotus eodem 300.
Intuitu circum Statuas daret inde rotundas.

Denſa Figurarum ſolidis quæ corpora formis XXXII. Corpora denſa & opaca cum tranſlucentibus.
Subdita ſunt tactu non tranſluent, ſed opaca
In tranſlucendi ſpatio ut ſuper Aëra, Nubes

Lympida ſtagna Undarum, & inania cætera debent
Aſperiora illis prope circumſtantibus eſſe,
Ut diſtincta magis firmo cum Lumine & Umbra,
Et gravioribus ut ſuſtenta coloribus, inter
Aëreas ſpecies ſubſiſtent ſemper opaca:
Sed contra procul abſcedant perlucida denſis
Corporibus leviora; uti Nubes, Aër & Undæ.

XXXIII. Non duo ex Cœlo Lumina in Tabulam æqualia.

Non poterunt diverſa locis duo Lumina eâdem
In Tabulâ paria admitti, aut æqualia pingi:
Majus at in mediam Lumen cadet uſque Tabellam
Latius infuſum, primis qua ſumma Figuris
Res agitur, circumque oras minuetur eundo:
Utque in progreſſu Jubar attenuatur ab ortu
Solis ad occaſum paulatim, & ceſſat eundo;
Sic Tabulis Lumen, tota in compage Colorum,
Primo à fonte, minus ſenſim declinat eundo.

Majus

Clouds and Waters, and every other thing which is in Motion, and void of different Objects, they ought to be more rough and more diſtinguiſhable than that with which they are incompaſs'd, that being ſtrengthen'd by the Lights and Shadows, or by the more ſenſible Colours, they may ſubſiſt and preſerve their Solidity amongſt thoſe aereal and tranſparent Species, and that on the contrary thoſe grounds which are, as we have ſaid, the Sky, the clouds and the Waters being clearer and more united, may be thrown off from the Sight to a farther diſtance.

XXXIII. *That there muſt not be two equal Lights in a Picture.*

We are never to admit two equal Lights in the ſame Picture; but the greater Light muſt ſtrike forcibly on the middle; and there extend its greateſt clearneſs on thoſe places of the Picture, where the principal Figures of it are, and where the ſtrength of the action is perform'd, diminiſhing by degrees as it comes nearer and nearer to the Borders; and after the ſame manner that the Light of the Sun languiſhes inſenſibly in its ſpreading from the Eaſt, from whence it begins, towards the Weſt where it decays and vaniſhes; ſo the Light of the Picture being diſtributed over all the Colours, will become leſs ſenſible the farther it is remov'd from its Original.

The experience of this is evident in thoſe Statues which we ſee ſet up in the midſt of Publique Places, whoſe upper parts are more enlighten'd than the lower; and therefore you are to imitate them in the diſtribution of your Lights.

Avoid ſtrong Shadows on the middle of the Limbs; leaſt the great quantity of black which compoſes thoſe Shadows, ſhould ſeem to enter
325. into them and to cut them: Rather take care to place thoſe ſhadowings round about them, thereby to heighten the parts, and take ſo advantageous Lights, that after great Lights, great Shadows may ſucceed. And therefore *Titian* ſaid, with reaſon that he knew no better rule for the diſtribution of the Lights and ſhadows, than his Obſervations drawn from a * *Bunch of Grapes.*

330. * Pure or unmix'd white either draws an ob-
XXXIV. *Of White and Black.* ject nearer, or carries it off to farther diſtance: It draws it nearer with black, and throws it backward without it. * But as for pure black, there is nothing which brings the object nearer to the Sight.

The light being alter'd by ſome Colour, never fails to communicate ſomewhat of that Colour to the Bodies on which it ſtrikes, and the ſame effect is perform'd by the *Medium* of Air, through which it paſſes.

The

Majus ut in Statuis per compita ſtantibus Urbis
Lumen habent Partes ſuperæ, minus inferiores,
Idem erit in tabulis, majorque nec umbra vel ater
Membra Figurarum intrabit Color atque ſecabit:

Corpora ſed circum Umbra cavis latitabit oberrans: 325.
Atque ita quæretur Lux opportuna Figuris,
Ut late infuſum Lumen lata Umbra ſequatur:
Unde nec immeritò fertur Titianus ubique
Lucis & Umbrarum Normam appellaſſe Racemum.

Purum Album eſſe poteſt propiuſq; magiſq; remotum: 330.
Cum Nigro antevenit propiùs, fugit abſque remotum; XXXIV. Album & Nigrum.
Purum autem Nigrum antrorſum venit uſq; propinquum.

Lux fucata ſuo tingit miſcetque Colore
Corpora, ſicque ſuo, per quem Lux funditur, aër.

Corpora

335. *Corpora juncta ſimul, circumfuſoſque Colores*
XXXV. Colorum reflectio. *Excipiunt, propriumque aliis radioſa reflectunt.*

XXXVI. Unio Colorum. *Pluribus in Solidis liquidâ ſub Luce propinquis*
Participes, mixtoſque ſimul decet eſſe Colores.
Hanc Normam Veneti Pictores ritè ſequuti,
340. *(Quæ fuit Antiquis Corruptio dicta Colorum)*
Cùm plures opere in magno poſuêre Figuras,
Ne conjuncta ſimul variorum inimica Colorum
Congeries Formam implicitam & conciſa minutis
Membra daret Pannis, totam unamquamque Figuram
345. *Affini aut uno tantùm veſtire Colore*
Sunt ſoliti, variando Tonis tunicamque togamque
Carbaſeoſque Sinus, vel amicum in Lumine & Umbra
Contiguis circum rebus ſociando Colorem.

XXXVII. Aër interpoſitus. *Quà minus eſt ſpatii aërei, aut quà purior Aër,*
350. *Cuncta magis diſtincta patent, ſpecieſque reſervant:*

Quàque

The Bodies which are cloſe together, receive from each other that Colour which is oppoſite to them; and reflect on each other that which is naturally and properly their own.

XXXV. *The reflection of Colours.*

'Tis alſo conſonant to reaſon, that the greateſt part of thoſe Bodies which are under a Light, which is extended and diſtributed equally through all, ſhould participate of each others Colours. The *Venetian School* having a great regard for that Maxim (which the Ancients call'd the *Breaking of Colours*) in the quantity of Figures with which they fill their Pictures, have always endeavour'd the *Union of Colours*, for fear that being too different, they ſhould come to incumber the Sight by their confuſion with their quantity of Members ſeparated by their Folds, which are alſo in great number; and for this reaſon they have painted their Draperies with Colours that are nearly related to each other, and have ſcarce diſtinguiſh'd them any other way, than by the Diminution of the Lights and Shadows joining the contiguous Objects by the Participation of their Colours, and thereby making a kind of Reconciliation or Friendſhip betwixt the Lights and Shadows.

XXXVI. *Union of Colours.*

The leſs aereal ſpace which there is betwixt us and the Object, and the more pure the Air is, by ſo much the more the Species are preſerv'd and diſtinguiſh'd;

XXXVII. *Of the Interpoſition of Air.*

ſtinguiſh'd; and on the contrary the more ſpace of Air there is, and the leſs it is pure, ſo much the more the Object is confus'd and embroyl'd.

XXXVIII. *The relation of Diſtances.* Thoſe objects which are plac'd foremoſt to the view, ought always to be more finiſh'd, than thoſe which are caſt behind; and ought to have dominion over thoſe things which are confus'd and tranſient. * But let this be done relatively,

355. (*viz.*) one thing greater and ſtronger, caſting the leſs behind and rendring it leſs ſenſible by its oppoſition.

XXXIX. *Of Bodies which are diſtanced.* Thoſe things which are remov'd to a diſtant view, though they are many, yet ought to make but one Maſs; as for example the Leaves on the Trees, and the Billows in the Sea.

360. XL. *Of Bodies which are contiguous, and of thoſe which are ſeparated.* Let not the Objects which ought to be contiguous be ſeparated, and let thoſe which ought to be ſeparated be apparently ſo to us; but let this be done by a ſmall and pleaſing difference.

XLI. *Contrary extremities to be avoided.* * Let two contrary extremities never touch each other, either in Colour or in Light, but let there always be a *Medium* partaking both of the one and of the other.

XLII. *Diverſity of Tones and Colours.* Let the Bodies every-where be of different Tones and Colours; that thoſe which are behind may be ty'd in Friendſhip together, and that thoſe which are foremoſt may be ſtrong and lively.

* 'Tis

Quáque magis denſus nebulis, aut plurimus Aër
Amplum inter fuerit ſpatium porrectus, in auras
Confundet rerum ſpecies, & perdet inanes.
Anteriora magis ſemper finita remotis
Incertis dominentur & abſcedentibus, idque
More relativo, ut majora minoribus extant.

XXXVIII. Diſtantiarum Relatio. 355.

Cuncta minuta procul Maſſam denſantur in unam,
Ut folia arboribus ſylvarum, & in Æquore fluctus.

XXXIX. Corpora procul diſtantia.

Contigua inter ſe coëant, ſed diſſita diſtent,
Diſtabuntque tamen grato & diſcrimine parvo.

XL. Contigua & Diſſita. 360.

Extrema extremis contraria jungere noli;
Sed medio ſint uſque gradu ſociata Coloris.

XLI. Contraria extrema fugienda.

Corporum erit Tonus atque Color variatus ubique
Quærat amicitiam retro, ferus emicet ante.

XLII. Tonus & Color varii.

Supremum in Tabulis Lumen captare diei
Inſanus labor Artificum; cùm attingere tantùm
Non Pigmenta queant; auream ſed veſpere Lucem,
Seu modicam mane albentem, ſive ætheris actam
Poſt Hyemem nimbis transfuſo Sole caducam,
Seu nebulis fultam accipient, tonitruque rubentem.

XLIII. Luminis delectus.

Lævia quæ lucent, veluti Chryſtalla, Metalla,
Ligna, Oſſa & Lapides; Villoſa, ut Vellera, Pelles,
Barbæ, aqueique Oculi, Crines, Holoſerica, Plumæ;
Et Liquida, ut ſtagnans Aqua, reflexæque ſub Undis
Corporeæ ſpecies, & Aquis contermina cuncta,
Subter ad extremum liquide ſint picta, ſuperque
Luminibus percuſſa ſuis, ſigniſque repoſtis.

XLIV. Quædam circa Praxim.

Area vel Campus Tabulæ vagus eſto, leviſque
Abſcedat latus, liquideque bene unctis amicis
Tota ex mole Coloribus, una ſive Patellâ:
Quæque cadunt retro in Campum confinia Campo.

XLV. Campus Tabulæ.

Vividus

* 'Tis labour in vain to paint a High-noon, or Mid-day light in your Picture, becauſe we have no Colours which can ſufficiently expreſs it, but 'tis better counſel, to chooſe a weaker light; ſuch as is that of the Evening, with which the Fields are gilded by the Sun; or a Morning-light, whoſe whiteneſs is allay'd: or that which appears after a Shower of Rain, which the Sun gives us through the breaking of a Cloud: or during Thunder, when the Clouds hide him from our view, and make the light appear of a fiery colour. 365. XLIII. *The choice of Light.* 370.

Smooth bodies, ſuch as Chryſtals, poliſh'd Metals, Wood, Bones, and Stones; thoſe which are cover'd with Hair, as Skins, the Beard, or the Hair of the Head; as alſo Feathers, Silks, and the Eyes, which are of a watery nature; and thoſe which are liquid, as Waters, and thoſe corporeal ſpecies, which we ſee reflected by them; and in fine, all that which touches them, or is near them, ought to be much painted and unitedly on their lower parts, but touch'd boldly above by the light and ſhadows which are proper to them. XLIV. *Of certain things relating to the practical part.* 375.

* Let the Field, or Ground of the Picture, be clean, free, tranſient, light, and well united with Colours which are of a friendly nature to each other; and of ſuch a mixture, as there may XLV. *The field or ground of the Picture.* 380.

be ſomething in it of every colour that compoſes your work, as it were the contents of your Palette. And let the bodies mutually partake of the colour of their ground.

XLVI. *Of the vivacity of Colours.*

* Let your Colours be lively, and yet not look (according to the Painter's Proverb) as if they had been rubb'd or ſprinkled with meal: that is to ſay, let them not be pale.

* Let the parts which are neareſt to us, and moſt rais'd, be ſtrongly colour'd, and as it were ſparkling; and let thoſe parts which are more remote from ſight, and towards the borders, be more faintly touch'd.

385. XLVII. *Of Shadows.*

* Let there be ſo much harmony, or conſent, in the Maſſes of the Picture, that all the ſhadowings may appear as if they were but one.

XLVIII. *The Picture to be of one piece.*

* Let the whole Picture be made of one piece, and avoid as much as poſſibly you can, to paint drily.

XLIX. *The Looking-glaſs the Painter's beſt Maſter.*

* The Looking-glaſs will inſtruct you in many Beauties, which you may obſerve from Nature: ſo will alſo thoſe objects which are ſeen in an Evening in a large proſpect.

L. *An half figure, or a whole one, before others.*

If you are to paint a half figure or a whole one, which is to be ſet before the other figures, it muſt be plac'd nearer to the view, and next the

390. light. And if it is to be painted, in a great place, and

Vividus eſto Color nimio non pallidus Albo,
Adverſiſque locis ingeſtus plurimus ardens;
Sed leviter parcéque datus vergentibus oris.

XLVI. Color vividus, non tamen pallidus.

Cuncta Labore ſimul coëant, velut Umbrâ in eadem. 385.

XLVII. Umbra.

Tota ſiet Tabula ex unâ depicta Patellâ.

XLVIII. Ex una Patella ſit Tabula.

Multa ex Natura Speculum præclara docebit;
Quæque procul ſerò ſpatiis ſpectantur in amplis.

XLIX. Speculum Pictorum Magiſter.

L. Dimidia Figura vel integra ante alias.

Dimidia Effigies, quæ ſola, vel integra plures
Ante alias poſita ad Lucem, ſtet proxima viſu, 390.
Et latis ſpectanda locis, oculiſque remota,
Luminis Umbrarumque gradu ſit picta ſupremo.

Partibus

LI. Effigies.

Partibus in minimis imitatio juſta juvabit
Effigiem, alternas referendo tempore eodem
Conſimiles Partes, cum Luminis atque Coloris
Compoſitis juſtiſque Tonis, tunc parta Labore
Si facili & vegeto micat ardens, viva videtur.

LII. Locus Tabulæ.

Viſa loco anguſto tenerè pingantur, amico
Juncta Colore graduque, procul quæ picta feroci
Sint & inæquali variata Colore, Tonoque.
Grandia ſigna volunt ſpatia ampla feroſque Colores.

Lumina

and at a diſtance from the Eyes; be ſure on that occaſion not to be ſparing of great lights, the moſt lively colours, nor the ſtrongeſt ſhadows.

LI. *A Portraict.*

* As for a Portraict, or Pictures by the Life, you are to work preciſely after Nature, and to expreſs what ſhe ſhows you, working at the ſame time on thoſe parts which are reſembling to each other: As for example, the Eyes, the Cheeks, the Noſtrils and the Lips: ſo that you are to touch the one, as ſoon as you have given a ſtroke of the Pencil to the other, leſt the interruption of time cauſe you to loſe the Idea of one part, which Nature has produc'd to reſemble the other: and thus imitating Feature for Feature with a juſt and harmonious Compoſition of the lights and ſhadows, and of the colours, and giving to the Picture that livelineſs which the freedom and force of the Pencil make appear, it may ſeem the living hand of Nature.

395.

LII. *The place of the Picture.*

The works which are painted to be ſeen in little or narrow places, muſt be very tender and well united with tones, and colours; the degrees of which ought to be more different, more unequal, and more ſtrong and vigorous, as the work is more diſtant: and if you make great figures, let them be ſtrongly colour'd, and in very ſpacious places.

400.

* You

LIII. *Large Lights.* * You are to paint the moſt tenderly that poſſibly you can; and endeavour to loſe inſenſibly the * large lights in the ſhadows which ſucceed them, and incompaſs them about.

LIV. *What Lights are requiſite.* If the Picture be ſet in a place which is enlighten'd, but with a little light, the colours muſt be very clear; as on the contrary very brown, if the place be ſtrongly enlighten'd, or in the open Air.

LV. *Things which are vicious in painting to be avoided.* Remember to avoid objects which are full of hollows, broken in pieces, little, and which are ſeparated, or in parcels: ſhun alſo thoſe things which are barbarous, ſhocking to the Eye and party-colour'd, and all which is of an equal force of light and ſhadow: as alſo all things which are obſcene, impudent, filthy, unſeemly, cruel, fantaſtical, poor and wretched; thoſe things which are ſharp and rough to the feeling: In ſhort, all things which corrupt their natural forms, by a confuſion of their parts which are intangled in each other: *For the Eyes have a horrour for thoſe things which the Hands will not condeſcend to touch.*

LVI. *The prudential part of a Painter.* But while you endeavour to avoid one vice, be cautious leſt you fall into another: for *Vertue is plac'd betwixt two extreams, which are on both ſides equally blameable.*

Thoſe

Lumina lata unctas ſimul undique copulet Umbras
Extremus Labor. In Tabulas demiſſa feneſtris
Si fuerit Lux parva, Color clariſſimus eſto:
Vividus at contra obſcuruſque in Lumine aperto.

LIII. Lumina lata.
LIV. Quantitas Luminis loci in quo Tabula eſt exponenda.

405.

Quæ vacuis diviſa cavis vitare memento:
Trita, minuta, ſimul quæ non ſtipata dehiſcunt;
Barbara, Cruda oculis, rugis fucata Colorum,
Luminis Umbrarumque Tonis æqualia cuncta;
Fœda, cruenta, cruces, obſcœna, ingrata, chimeras,
Sordidaque & miſera, & vel acuta, vel aſpera tactu,
Quæque dabunt formæ temerè congeſta ruinam,
Implicitaſque aliis confundent miſcua Partes.

LV. Errores & vitia Picturæ.

410.

Dumque fugis vitioſa, cave in contraria labi
Damna mali, Vitium extremis nam ſemper inhæret.

LVI. Prudentia in Pictore.

415.

LVII. Elegantium Idæa Tabularum.

Pulchra gradu ſummo Graphidos ſtabilita Vetuſtæ
Nobilibus Signis ſunt Grandia, Diſſita, Pura,
Terſa, velut minime confuſa, Labore Ligata,
Partibus ex magnis pauciſque effecta, Colorum
Corporibus diſtincta feris, ſed ſemper amicis.

Qui bene cœpit, uti facti jam fertur habere
Dimidium; Picturam ita nil ſub limine primo
Ingrediens Puer offendit damnoſius Arti,
Quàm varia errorum genera ignorante Magiſtro
Ex pravis libare Typis, mentemque veneno
Inficere, in toto quod non abſtergitur ævo.

LVIII. Pictor Tyro.

Nec Graphidos rudis Artis adhuc cito qualiacumque
Corpora viva ſuper ſtudium meditabitur ante
Illorum quam Symmetriam, Internodia, Formam
Noverit inſpectis docto evolvente Magiſtro
Archetypis, dulceſque Dolos præſenſerit Artis.
Pluſque Manu ante oculos quàm voce docebitur uſus.

LIX. Ars debet ſervire Pictori, non Pictor Arti.

Quære

Thoſe things which are beautifull in the utmoſt degree of Perfection, according to the Axiom of ancient Painters, * ought to have ſomewhat of greatneſs in them; and their out-lines to be noble: they muſt be diſintangled, pure and without alteration, clean and knit together; compos'd of great parts, yet thoſe but few in number. In fine, diſtinguiſh'd by bold Colours; but of ſuch as are related, and friendly to each other: And as it is a common ſaying, that *He who has begun well, has already perform'd half his work*; ſo * there is nothing more pernicious to a Youth, who is yet in the Elements of Painting, than to engage himſelf under the diſcipline of an ignorant Maſter; who depraves his taſte, by an infinite number of miſtakes; of which his wretched works are full, and thereby makes him drink the poyſon, which infects him through all his future life.

LVII. *The Idea of a beautifull piece.*

LVIII. *Advice to a young Painter.*

Let him who is yet but a Beginner, not make ſo much haſte to ſtudy after Nature, every thing which he intends to imitate; as not in the mean time to learn Proportions, the connexion of the parts, and their out-lines: And let him firſt have well examin'd the Excellent Originals, and have thoroughly ſtudied all the ſweet deceipts of his Art, which he muſt be rather taught by a know-

ing Maſter, than by practice; and by ſeeing him perform, without being contented onely to hear him ſpeak.

LIX. *Art muſt be ſubſervient to the Painter.* * Search whatſoever is aiding to your Art, and convenient, and avoid thoſe things which are repugnant to it.

LX. *Diverſity and facility are pleaſing.* * Bodies of divers natures which are aggroup'd (or combin'd) together, are agreeable and pleaſant to the ſight; * as alſo thoſe things which appear to be perform'd with eaſe. Becauſe they are ever full of Spirit, and ſeem animated with a kind of Cœleſtial fire: But we are not able to compaſs theſe things with facility, till we have for a long time weigh'd them in our judgment, and thoroughly conſider'd them: By this means the Painter ſhall be enabled to conceal the pains, and ſtudy which his Art and work have coſt him, under a pleaſing ſort of deceipt: For the greateſt ſecret which belongs to Art, is to hide it from the diſcovery of Spectatours.

LXI. *The Original muſt be in the Head, and the Copy on the Cloth.* Never give the leaſt touch with your Pencil till you have well examin'd your Deſign, and have ſettled your out-lines, * nor till you have preſent in your mind a perfect Idea of your work.

LXII. *The Compaſs to be in the Eyes.* * Let the Eye be ſatisfy'd in the firſt place, even againſt and above all other reaſons, which be-

Quære Artem quæcumque juvant, fuge quæque repugnant.

LX. Oculos recreant diversitas & Operis facilitas, quæ speciatim Ars dicitur.

Corpora diversæ naturæ juncta placebunt;
Sic ea quæ facili contempta labore videntur:
Æthereus quippe ignis ineſt & ſpiritus illis.
Mente diu verſata, manu celeranda repenti.
Arſque Laborque Operis grata ſic fraude latebit.
Maxima deinde erit ars, nihil artis ineſſe videri.

435.

Nec prius inducas Tabulæ Pigmenta Colorum,
Expenſi quàm ſigna Typi ſtabilita niteſcant,
Et menti præſens Operis ſit Pegma futuri.

440.
LXI. Archetypus in mente, Apographum in tela.

Prævaleat ſenſus rationi quæ officit Arti
Conſpicuæ, inque oculis tantummodo Circinus eſto.

LXII. Circinus in oculis.

Utere

445. *Utere Doctorum Monitis, nec ſperne ſuperbus*
LXIII. *Diſcere quæ de te fuerit Sententia Vulgi.*
Superbia pictori nocet plurimùm. *Eſt cœcus nam quiſque ſuis in rebus, & expers*
Judicii, Prolemque ſuam miratur amatque.
Aſt ubi Conſilium deerit Sapientis Amici,
450. *Id tempus dabit, atque mora intermiſſa labori.*
Non facilis tamen ad nutus & inania Vulgi
Dicta levis mutabis Opus, Geniumque relinques:
Nam qui parte ſua ſperat bene poſſe mereri
Multivaga de Plebe, nocet ſibi, nec placet ulli.

455. *Cumque Opere in proprio ſoleat ſe pingere Pictor,*
LXIV. *(Prolem adeo ſibi ferre parem Natura ſuevit)*
γνῶθι σεαυτόν.

Proderit

beget difficulties in your Art, which of it ſelf ſuffers none; and let the compaſs be rather in your Eyes than in your Hands.

* Profit your ſelf by the Counſels of the know- 445.
ing: And do not arrogantly diſdain to learn the LXIII.
opinion of every man concerning your work. *Pride an Enemy to good Painting.*
All men are blind as to their own productions; and no man is capable of judging in his own cauſe; * but if you have no knowing friend, to aſſiſt you with his advice, yet length of time will 450.
never fail; 'tis but letting ſome weeks paſs over your Head, or at leaſt ſome days, without looking on your work, and that intermiſſion will faithfully diſcover to you the faults, and beauties; yet ſuffer not your ſelf to be carried away by the opinions of the Vulgar, who often ſpeak without knowledge; neither give up your ſelf altogether to them, and abandon wholly your own Genius, ſo as lightly to change that which you have made: For he who has a windy Head, and flatters himſelf with the empty hope of deſerving the praiſe of the common people, whoſe opinions are inconſiderate, and changeable, does but injure himſelf and pleaſes no man.

Since every Painter paints himſelf in his own 455.
works (ſo much is Nature accuſtom'd to produce LXIV.
her own likeneſs) 'tis advantageous to him to *Know your ſelf.*
know

know himſelf, * to the end that he may cultivate thoſe Talents which make his Genius, and not unprofitably loſe his time in endeavouring to gain that which ſhe has refus'd him. As neither Fruits have the taſte, nor Flowers the beauty which is natural to them when they are tranſplanted in a foreign ſoil, and are forc'd to bear before their ſeaſon by an artificial heat: ſo 'tis in vain for the Painter to ſweat over his works in ſpight of Nature and of Genius; for without them 'tis impoſſible for him to ſucceed.

LXV. *Perpetually practiſe, and do eaſily what you have conceiv'd.*

* While you meditate on theſe truths, and obſerve them diligently, by making neceſſary reflections on them; let the labour of the Hand accompany the ſtudy of the Brain; let the former ſecond and ſupport the latter; yet without blunting the ſharpneſs of your Genius; and abating of its vigour by too much aſſiduity.

LXVI. *The Morning moſt proper for work.*

* The Morning is the beſt, and moſt proper part of the day for your buſineſs; employ it therefore in the ſtudy and exerciſe of thoſe things which require the greateſt pains and application.

LXVII. *Every day do ſomething.*

* Let no day paſs over you without a line.

LXVIII. *The Paſſions which are true and natural.*

Obſerve as you walk the Streets, the Airs of Heads; the natural Poſtures and Expreſſions; which are always the moſt free the leſs they ſeem to be obſerv'd.

* Be

Proderit imprimis Pictori γνῶθι σεαυτόν;
Ut data quæ genio colat, abſtineatque negatis.

Fructibus utque ſuus nunquam eſt ſapor atque venuſtas
Floribus inſueto in fundo præcoce ſub anni
Tempore, quos cultus violentus & ignis adegit;
Sic nunquam nimio quæ ſunt extorta labore,
Et picta invito Genio, nunquam illa placebunt.

LXV. Quod mente conceperis manu comproba.

Vera ſuper meditando, Manus, Labor improbus adſit:
Nec tamen obtundat Genium, mentiſque vigorem.

Optima noſtrorum pars matutina dierum,
Difficili hanc igitur potiorem impende Labori.

LXVI. Matutinum tempus Labori aptum.

Nulla dies abeat quin linea ducta ſuperſit.
Perque vias vultus hominum, motuſque notabis
Libertate ſua proprios, poſitaſque Figuras
Ex ſeſe faciles, ut inobſervatus habebis.

LXVII. Singulis diebus aliquid faciendum.

LXVIII. Affectus inobſervati & naturales.

LXIX. Non desint Pugillares.

Mox quodcumque Mari, Terris & in Aëre pulchrum
Contigerit, Chartis propera mandare paratis,
Dum præsens animo species tibi fervet hianti.

Non epulis nimis indulget Pictura, meroque
Parcit, Amicorum quantum ut sermone benigno
Exhaustum reparet mentem recreata, sed inde
Litibus & curis in Cœlibe libera vita
Secessus procul à turba strepituque remotos
Villarum ruriscque beata silentia quærit:
Namque recollecto tota incumbente Minerva
Ingenio rerum species præsentior extat,
Commodiusque Operis compagem amplectitur omnem.

Infami tibi non potior sit avara peculi
Cura, aurique fames, modicâ quam sorte beato
Nominis æterni & laudis pruritus habendæ,

Con-

* Be ready to put into your Table-book (which you muſt always carry about you) whatſoever you judge worthy of it; whether it be upon the Earth, or in the Air, or upon the Waters, while the Species of them is yet freſh in your Imagination. LXIX. *Of Table-books.*

* Wine and good Cheer are no great Friends to painting, they ſerve only to recreate the Mind, when 'tis oppreſt and ſpent with Labour; then indeed 'tis proper to renew your Vigour by the converſation of your Friends: Neither is a true Painter naturally pleas'd with the fatigue of buſineſs, and particularly of the Law, * but delights in the liberty which belongs to the Batchelour's Eſtate. * Painting naturally withdraws from Noiſe and Tumult, and pleaſes it ſelf in the enjoyment of a Country Retirement: becauſe Silence and Solitude ſet an edge upon the Genius, and cauſe a greater Application to work and ſtudy, and alſo ſerve to produce the Ideas, which, ſo conceiv'd, will be always preſent in the Mind, even to the finiſhing of the work; the whole compaſs of which, the Painter can at that time more commodiouſly form to himſelf than at any other. 475. 480.

* Let not the covetous deſign of growing rich, induce you to ruin your reputation, but rather ſatisfy your ſelf with a moderate fortune; and let 485.

your Thoughts be wholly taken up with acquiring to your ſelf a glorious Name, which can never periſh, but with the World, and make that the recompence of your worthy Labours.

* The qualities requiſite to form an excellent Painter, are, a true diſcerning Judgment; a Mind which is docible, a noble Heart, a ſublime Senſe of things, and Fervour of Soul; after which follow, Health of Body, handſomeneſs, a convenient ſhare of Fortune, Youth, Diligence, an affection for the Art, and to be bred under the diſcipline of a knowing Maſter.

And remember, that whatſoever your Subject be, whether of your own Choice, or what chance or good fortune ſhall put into your hand, if you have not that Genius or natural Inclination, which your Art requires, you ſhall never arrive to perfection in it, even with all thoſe great advantages which I have mention'd; for the Wit, and the manual operation are things vaſtly diſtant from each other. 'Tis the Influence of your Stars, and the happineſs of your Genius, to which you muſt be oblig'd for the greateſt Beauties of your Art.

Nay, even your excellencies ſometimes will not paſs for ſuch in the opinion of the learned, but only as things which have leſs of Error in them, for no man ſees his own failings; * and Life is ſo ſhort,

Condignæ pulchrorum Operum mercedis in ævum.

Judicium, docile Ingenium, Cor nobile, Senſus
Sublimes, firmum Corpus, florenſque Juventa,
Commoda Res, Labor, Artis amor, doctuſque Magiſter;

Et quamcumque voles occaſio porrigat anſam,
Ni Genius quidam adfuerit Syduſque benignum,
Dotibus his tantis, nec adhuc Ars tanta paratur:

Diſtat ab Ingenio longè Manus. Optima Doctis
Cenſentur quæ prava minus; latet omnibus error,
Vitaque tam longæ brevior non ſufficit Arti;

Deſi-

Desinimus nam posse senes cùm scire periti
Incipimus, doctamque Manum gravat ægra senectus,
Nec gelidis fervet juvenilis in Artubus ardor.

Quare agite, ô Juvenes, placido quos Sydere natos
Paciferæ studia allectant tranquilla Minervæ,
Quosque suo fovet igne, sibique optavit Alumnos!
Eja agite, atque animis ingentem ingentibus Artem
Exercete alacres, dum strenua corda Juventus
Viribus extimulat vegetis, patiensque laborum est;
Dum vacua errorum nulloque imbuta sapore
Pura nitet mens, & rerum sitibunda novarum
Præsentes haurit species, atque humida servat.

LXX. Ordo Studiorum.

In Geometrali priùs Arte parumper adulti

Signa

ſhort, that it is not ſufficient for ſo long an Art. Our ſtrength fails us in our old Age, when we begin to know ſomewhat: Age oppreſſes us by the ſame degrees that it inſtructs us, and permits not that our mortal Members which are frozen with our years, ſhould retain the Vigor and Spirits of our Youth.

* Take courage therefore, O ye *Noble Youths!* you legitimate Off-ſpring of *Minerva*, who are born under the influence of a *happy Planet*, and warm'd with a Celeſtial Fire, which attracts you to the Love of Science; exerciſe while you are young, your whole forces, and employ them with delight in an Art which requires a *whole Painter*. Exerciſe them I ſay, while your boyling Youth ſupplies you with Strength, and furniſhes you with Quickneſs and with Vigour; while your Mind, yet pure and void of Error, has not taken any ill habitude to vice, while yet your Spirits are inflam'd with the Thirſt of Novelties, and your Mind is fill'd with the firſt Species of things which preſent themſelves to a young Imagination, which it gives in keeping to your Memory; and which your Memory retains for length of time, by reaſon of the moiſture wherewith at that Age the Brain abounds: * you will do well * to begin with *Geometry*, and after having made ſome

LXX. *The method of Studies for a young Painter.*

ſome progreſs it it, * ſet your ſelf on deſigning after the *Ancient Greeks*, * and ceaſe not day or night from labour, till by your continual practice you have gain'd an eaſy habitude of imitating them in their invention, and in their manner. * And when afterwards your judgment ſhall grow ſtronger, and come to its maturity with years, it will be very neceſſary to ſee and examine one after the other, and part by part, thoſe works which have given ſo great a Reputation to the Maſters of the firſt form in purſuit of that Method, which we have taught you here above, and according to the Rules which we have given you; ſuch are the *Romans*, the *Venetians*, the *Parmeſans*, and the *Bologneſes*. Amongſt thoſe excellent Perſons, *Raphael* had the Talent of *Invention* for his ſhare, by which he made as many Miracles as he made Pictures. In which is obſerv'd * a certain Grace which was wholly natural and peculiar to him, and which none ſince him have been able to appropriate to themſelves. *Michael Angelo* poſſeſs'd powerfully the part of *Deſign*, above all others. * *Julio Romano* (educated from his childhood among the *Muſes*) has open'd to us the Treaſures of *Parnaſſus*: and in the Poetry of Painting has diſcover'd to our Eyes the moſt ſacred Myſteries of *Apollo*, and all the rareſt Orna-

Signa Antiqua ſuper Graïorum addiſcite formam;
Nec mora nec requies, noctuque diuque labori
Illorum Menti atque Modo, vos donec agendi
Praxis ab aſſiduo faciles aſſueverit uſu.

Mox ubi Judicium emenſis adoleverit annis
Singula quæ celebrant primæ Exemplaria claſſis
Romani, Veneti, Parmenſes, atque Bononi
Partibus in cunctis pedetentim atque ordine recto,
Ut monitum ſuprà eſt vos expendiſſe juvabit.

Hos apud invenit Raphael *miracula ſummo*
Ducta modo, Venereſque habuit quas nemo deinceps.
Quidquid erat formæ ſcivit Bonarota *potenter.*

Julius *à puero Muſarum eductus in Antris*
Aonias reſeravit opes, Graphicaque Poëſi
Quæ non viſa priùs, ſed tantùm audita Poëtis
Ante oculos ſpectanda dedit Sacraria Phœbi:

Quæque coronatis complevit bella triumphis
Heroüm fortuna potens, caſuſque decoros
Nobilius reipſa antiqua pinxiſſe videtur.

Clarior ante alios Corregius *extitit, ampla*
Luce ſuperfuſa circum coëuntibus Umbris,
Pingendique Modo grandi, & tractando Colore
Corpora. Amicitiamque, graduſque, doloſque Colorum,
Compagemque ita diſpoſuit Titianus, *ut inde*
Divus appellatus, magnis ſit honoribus auctus
Fortunæque bonis: Quos ſedulus Annibal *omnes*
In propriam mentem atque Modum mira arte coëgit.

Plurimus

Ornaments which that *God* is capable of communicating to thoſe works that he inſpires, which we knew not before, but only by the Recital that the *Poets* made of them; he ſeems to have painted thoſe famous Wars which *Heroes* have wag'd, and ended with Victory over crown'd Heads, whom they have led in triumph; and thoſe other glorious Events which Fortune has caus'd in all ages, even with more Magnificence and Nobleneſs, than when they were acted in the World. *Correggio* has made his Memory immortal by the Strength and Vigour he has given to his Figures, and by ſweetning his Lights and Shadows, and melting them into each other ſo happily, that they are even imperceptible. He is alſo almoſt ſingle in the great manner of his Painting, and the Facility he had in the managing of his Colours. And *Titian* underſtood ſo well the *Union* of the *Maſſes*, and the Bodies of Colours, the Harmony of the Tones, and the Diſpoſition of the whole together, that he has deſerv'd thoſe Honours, and that wealth which were heap'd upon him, together with that attribute of being ſurnam'd the *Divine Painter*. The laborious and diligent *Annibal Carracci*, has taken from all thoſe great Perſons already mention'd, whatſoever excellencies he found in them,

530.

535.

and, as it were, converted their Nouriſhment into his own Subſtance.

LXXI. *Nature and Experience perfect Art.*

'Tis a great means of profiting your ſelf to copy diligently thoſe excellent Pieces, and thoſe beautifull deſigns; But *Nature* which is preſent before your Eyes, is yet a better *Miſtreſs*: For ſhe augments the Force and Vigour of the Genius, and ſhe it is from whom *Art* derives her ultimate perfection by the means of ſure *Experience*; *I paſs in ſilence many things which will be more amply treated in the enſuing *Commentary*.

And now conſidering that all things are ſubject to the viciſſitude of Time, and that they are liable to Deſtruction by ſeveral ways, I thought I might reaſonably take the boldneſs * to intruſt to the Muſes (thoſe lovely and immortal Siſters of painting) theſe few Precepts which I have here made and collected of that Art.

I employ'd my time in the ſtudy of this work at *Rome*, while the honour of the *Bourbon* Family, and the juſt Avenger of his injur'd Anceſtors, the Victorious *Lovis* was darting his Thunder on the *Alpes*, and cauſing his Enemies to feel the force of his unconquerable Arms, while he like another *Gallique Hercules*, born for the benefit and Honour of his *Country*, was griping the *Spaniſh Geryon* by the Throat, and at the point of ſtrangling him.

O B-

Plurimus inde labor Tabulas imitando juvabit
Egregias, Operumque Typos; ſed plura docebit
Natura ante oculos præſens; nam firmat & auget
Vim Genii, ex illaque Artem Experientia complet.
Multa ſuperſileo quæ commentaria dicent.

LXXI. Natura & Experientia Artem perficiunt.

Hæc ego, dum memoror ſubitura volubilis ævi
Cuncta vices, variiſque olim peritura ruinis,
Pauca Sophiſmata ſum Graphica immortalibus auſus
Credere Pieriis. Romæ meditatus: ad Alpes
Dum ſuper inſanas moles inimicaque caſtra
Borbonidum decus & vindex Lodoicus Avorum
Fulminat ardenti dextrâ, Patriæque reſurgens
Gallicus Alcides, premit Hiſpani ora Leonis.

OBSERVATIONS
ON THE
Art of Painting
OF
Charles Alphonſe du Freſnoy.

Painting and Poeſy are two Siſters, &c. 'Tis a receiv'd truth, that the Arts have a certain relation to each other. " *There is* " *no Art* (ſaid *Tertullian* in his Treatiſe of Idola- " try) *which is not either the Father or the near Re-* " *lation of another.* And *Cicero* in his Oration for " *Archias* the *Poet*, ſays, *That the Arts which have* " *reſpect to human life, have a kind of Alliance a-* " *mongſt themſelves, and hold each other* (*as we may* " *ſay*) *by the hand.* But thoſe Arts which are the neareſt related, and claim the moſt ancient Kindred with each other, are *Painting* and *Poetry*; and

¶ 1. *The Number at the head of every Obſervation ſerves to find in the Text the particular Paſſage on which the Obſervation was made.*

and whoſoever ſhall throughly examine them, will find them ſo much reſembling one another, that he cannot take them for leſs than *Siſters*.

They both follow the ſame bent, and ſuffer themſelves rather to be carry'd away, than led by their ſecret Inclinations, which are ſo many ſeeds of the Divinity. " There *is a God within us* (ſays " *Ovid* in the beginning of his Sixth Book *de Fa-* " *ſtis*, there ſpeaking of the Poets) *who by his A-* " *gitation warms us.* And *Suidas* ſays, *That the fa-* " *mous Sculptor* Phidias, *and* Zeuxis *that incompa-* " *rable Painter, were both of them tranſported by the* " *ſame Enthuſiaſm, which gave life to all their works.* They both of them aim at the ſame end, which is Imitation. Both of them excite our Paſſions; and we ſuffer our ſelves willingly to be deceiv'd, both by the one, and by the other; our Eyes and Souls are ſo fixt to them, that we are ready to perſuade our ſelves that the painted Bodies breath, and that the Fictions are Truths. Both of them are ſet on fire by the great Actions of Heroes; and both endeavour to eternize them: Both of them in ſhort, are ſupported by the ſtrength of their Imagination, and avail themſelves of thoſe licences, which *Apollo* has equally beſtow'd on them, and with which their *Genius* has inſpir'd them.

..... *Pictoribus atque Poetis*
Quidlibet audendi, ſemper fuit æqua poteſtas.

Painters and Poets free from ſervile awe,
May treat their Subjects, and their Objects draw.

As *Horace* tells us in his Art of Poetry.

The advantage which *Painting* poſſeſſes above *Poeſie* is this; That amongſt ſo great a Diverſity of *Languages*, ſhe makes her ſelf *underſtood* by all the *Nations of the World*; and that ſhe is neceſſary to all other Arts, becauſe of the need which they have of demonſtrative Figures, which often give more Light to the Underſtanding than the cleareſt diſcourſes we can make.

Segnius irritant animos demiſſa per aurem,
Quam quæ ſunt oculis commiſſa fidelibus.

Hearing excites the Mind by ſlow degrees,
The Man is warm'd at once by what he ſees.

Horace in the ſame Art of Poetry.

For both of them that they might contribute, &c. ¶ 9. *Poetry* by its *Hymns* and *Anthems*, and *Painting* by its *Statues*, *Altar-pieces*, and by all *thoſe Decorati-*

ons which inſpire Reſpect and Reverence for our *Sacred Myſteries*, have been ſerviceable to *Religion*. *Gregory* of *Nice*, after having made a long and beautifull Deſcription of *Abraham* ſacrificing his Son *Iſaac*, ſays theſe words, " *I have often* " *caſt my eyes upon a Picture, which repreſents this* " *moving object, and could never withdraw them with-* " *out Tears. So well did the Picture repreſent* " *the thing it ſelf, even as if the Action were then*
¶ 24. " *paſſing before my Sight. So much theſe Divine Arts have been always honour'd*, &c. *The greateſt Lords, whole Cities and their Magiſtrates of Old* (ſays *Pliny* lib. 35.) *took it for an honour to obtain a Picture from the hands of thoſe great Ancient Painters.* But this Honour is much fallen of late amongſt the *French Nobility*: and if you will underſtand the cauſe of it, *Vitruvius* will tell you that it comes from their Ignorance of the charming Arts. *Propter ignorantiam Artis, virtutes obſcurantur*: (in the Preface to his Fifth Book.) Nay more, we ſhould ſee this admirable Art fall into the laſt degree of Contempt, if our Mighty Monarch, who yields in nothing to the Magnanimity of *Alexander* the *Great*, had not ſhown as much Love for Painting as Valour in the Wars: we daily ſee him encouraging this noble Art, by the conſiderable Preſents which he makes to his * chief Painter.

* *Mr.* Le Brun.

And

And he has alſo founded an Academy for the Progreſs and Perfectionating of Painting, which his * firſt Miniſter honours with his Protection, his care, and frequent Viſits: inſomuch that we might ſhortly ſee the age of *Apelles* reviving in our Country, together with all the beauteous Arts, if our generous Nobility, who follow our incomparable King with ſo much Ardour and Courage in thoſe dangers to which he expoſes his Sacred Perſon for the Greatneſs and Glory of his Kingdom, would imitate him in that wonderfull Affection which he bears to all who are excellent in this kind. Thoſe Perſons who were the moſt conſiderable in *Ancient Greece*, either for Birth or Merit, took a moſt particular care, for many ages, to be inſtructed in the Art of Painting: following that laudable and profitable cuſtom which was begun and eſtabliſh'd by the *Great Alexander*, which was to learn how to *Deſign*. And *Pliny* who gives teſtimony to this in the tenth Chapter of his 35*th*. Book tells us farther (ſpeaking of *Pamphilus* the Maſter of *Apelles*) *That it was by the authority of* Alexander, *that firſt at* Sicyon, *and afterwards thro' all* Greece, *the young Gentlemen learn'd before all other things to deſign upon Tablets of Boxen-wood; and that the firſt place among all the Liberal Arts was given to Painting*. And that which makes it evident,

* *Mr.* Colbert.

that they were very knowing in this Art, is the love and eſteem which they had for Painters. *Demetrius* gave high teſtimonies of this when he beſieg'd the City of *Rhodes*: For he was pleas'd to employ ſome part of that time, which he ow'd to the care of his Arms, in viſiting *Protogenes*, who was then drawing the Picture of *Jaliſus*. *This* Jaliſus, (ſays *Pliny*) *hinder'd King* Demetrius *from taking* Rhodes, *out of fear, leſt he ſhould burn the Pictures; and not being able to fire the Town on any other ſide, he was pleas'd rather to ſpare the Painting, than to take the Victory which was already in his hands.* *Protogenes* at that time had his Work-houſe in a Garden out of the Town, and very near the Camp of the Enemies, where he was daily finiſhing thoſe Pieces which he had already begun; the noiſe of Soldiers not being capable of interrupting his ſtudies. But *Demetrius* cauſing him to be brought into his Preſence, and asking him what made him ſo bold as to work in the midſt of Enemies: He anſwer'd the King, *That he underſtood the War which he made, was againſt the* Rhodians *and not againſt the Arts.* This oblig'd *Demetrius* to appoint him Guards for his Security, being infinitely pleas'd that he could preſerve that hand, which by this means he ſav'd from the barbarity and inſolence of Soldiers. *Alexander*

had

had no greater pleaſure, than when he was in the painting room of *Apelles*, where he commonly was found. And that Painter once receiv'd from him a ſenſible Teſtimony of Love and Eſteem which that Monarch had for him: for having caus'd him to paint naked (by reaſon of her admirable beauty) one of his Concubines call'd *Campaſpe*, who had the greateſt ſhare in his affections, and perceiving that *Apelles* was wounded with the ſame fatal dart of Beauty, he made a preſent of her to him. In that age ſo great a deference was pay'd to *Painting*, that they who had any Maſtery in that Art, never painted on any thing but what was portable from one place to another, and what could be ſecur'd from burning. They took a particular care, ſays *Pliny*, in the place above-cited, not to paint any thing againſt a Wall, which could onely belong to one Maſter, and muſt always remain in the ſame place; and for that reaſon could not be remov'd in caſe of an accidental Fire. Men were not ſuffer'd to keep a Picture, as it were in Priſon, on the Walls: It dwelt in common in all Cities, and the *Painter* himſelf was reſpected, as a *Common Good to all the World.* See this *Excellent Author*, and you ſhall find that the 10*th.* Chapter of his 35*th.* Book is fill'd with the *praiſes of this Art, and with the Honours which*

were

were aſcrib'd to it. You will there find that it was not permitted to any but thoſe of noble Blood to profeſs it. *Francis the Firſt*, as *Vaſari* tells us, was in love with Painting to that degree, that he allur'd out of *Italy* all the beſt Maſters, that this Art might flouriſh in his own Kingdom. Amongſt others *Leonardo da Vinci*, who after having continued for ſome time in *France*, died at *Fontainbleau*, in the Arms of that great King, who could not behold his death, without ſhedding Tears over him. *Charles the Fifth* has adorn'd *Spain* with the nobleſt Pictures which are now remaining in the World. *Ridolphi* in his life of *Titian*, ſays, *that Emperor one day took up a Pencil, which fell from the hand of that Artiſt, who was then drawing his Picture, aud upon the Compliment which* Titian *made him on that occaſion, he ſaid theſe words,* Titian *has deſerv'd to be ſerv'd by* Cæſar. And in the ſame life 'tis remarkable, *That the Emperour valued himſelf not ſo much in ſubjecting Kingdoms and Provinces, as that he had been thrice made immortal by the hand of* Titian. If you will but take the pains to read this famous life in *Ridolphi*, you will there ſee the relation of all thoſe honours which he receiv'd from *Charles the Fifth.* It would take up too much time here to recount all the particulars: I will onely obſerve that the greateſt Lords who compos'd the Court of

of that Emperour, not being able to refrain from ſome marks of Jealouſy, upon the preference which he made of the Perſon, and Converſation of *Titian*, to that of all his other Courtiers; he freely told them, *That he could never want a Court or Courtiers, but he could not have* Titian *always with him.* Accordingly he heap'd Riches on him, and whenſoever he ſent him Money, which, ordinarily ſpeaking, was a great Summ, he always did it with this obliging Teſtimony, *That his deſign was not to pay him the value of his Pictures, becauſe they were above any price.* After the example of the Worthies of Antiquity, who bought the rareſt Pictures with Buſhels of Gold, without counting the weight or the number of the pieces, *In nummo aureo, menſurâ accepit, non numero,* ſays *Pliny*, ſpeaking of *Apelles*. *Quinctilian* inferrs from hence, *that there is nothing more noble than the Art of Painting*; becauſe other things for the moſt part are Merchandice, and bought at certain Rates; moſt things for this very reaſon, (ſays he) are vile becauſe they have a price, *Pleraque hoc ipſo poſſunt videri vilia, quod pretium habent*: ſee the 34*th*. 35*th*. and 36*th*. Books of *Pliny*. Many great perſons have lov'd it with an extream Paſſion, and have exercis'd themſelves in it with delight. Amongſt others, *Lelius Fabius*, one of thoſe famous *Romans*,

mans, who, as *Cicero* relates, after he had taſted painting and had practis'd it, would be call'd *Fabius Pictor* : as alſo *Turpilius* a *Roman* Knight; *Labeo Prætor & Conſul*, *Quintus Pedius*, the Poets *Ennius* and *Pacuvius*; *Socrates*, *Plato*, *Metrodorus*, *Pirrho*, *Commodus*, *Nero*, *Veſpaſian*, *Alexander Severus*, *Antoninus*, and many other Kings and Emperours, who thought it not below their Majeſty to employ ſome part of their time in this honourable Art.

¶ 37. *The principal and moſt important part of Painting, is to find out and thoroughly to underſtand what Nature hath made moſt beautifull and moſt proper to this Art*, &c. Obſerve here the rock on which the greateſt part of the *Flemiſh* Painters have ſplit: moſt of that Nation know how to imitate Nature, at leaſt as well as the Painters of other Countries, but they make a bad choice in Nature it ſelf; whether it be, that they have not ſeen the Ancient pieces to find thoſe beauties; or that a happy Genius, and the beautifull Nature is not of the growth of their Country. And to confeſs the truth, that which is naturally beautifull is ſo very rare, that it is diſcover'd by few perſons; 'tis difficult to make a choice of it, and to form to our ſelves ſuch an Idea of it, as may ſerve us for a Model.

And

And that a choice of it may be made according to the guſt and manner of the Ancients, &c. That is to ſay, according to the *Statues*, the *Baſſo Relievo's*, and the other *Ancient Pieces*, as well of the *Græcians* as of the *Romans*; *Ancient* (or *Antique*) is that which has been made from the time of *Alexander the Great*, till that of *Phocas*; during whoſe Empire the Arts were ruin'd by War. Theſe *Ancient works* from their beginning have been the *rule of Beauty*; and in effect, the *Authors* of them have been ſo careſull to give them that perfection, which is ſtill to be obſerv'd in them, that they made uſe not onely of one ſingle Body, whereby they form'd them, but of many, from which they took the moſt regular parts to compoſe from them a beautifull whole. " *The Sculptors*, " ſays *Maximus Tyrius* in his *7th.* Diſſertation, " *with admirable Artifice choſe out of many Bodies* " *thoſe parts which appear'd to them the moſt beauti-* " *full, and out of that diverſity made but one Statue:* " *But this mixture is made with ſo much prudence* " *and propriety, that they ſeem to have taken but one* " *onely perfect Beauty. And let us not imagine that* " *we can ever find one natural Beauty which can diſ-* " *pute with Statues, that Art which has always ſome-* " *what more perfect than Nature.* 'Tis alſo to be preſum'd, that in the choice which they made of ¶ 39.

thoſe parts, they follow'd the opinion of the *Phyſicians*, who at that time were very capable of inſtructing them in the rules of Beauty : Since Beauty and Health ordinarily follow each other. " *For Beauty*, ſays *Galen*, *is nothing elſe but a juſt* " *Accord and mutual Harmony of the Members*, *a-* " *nimated by a healthfull conſtitution. And men*, " ſaid the ſame Author, *commend a certain Statue* " *of* Polycletus, *which they call the rule*, *and which* " *deſerves that name for having ſo perfect an agree-* " *ment in all its parts*, *and a proportion ſo exact*, *that* " *it is not poſſible to find a fault in it.* From what I have quoted, we may conclude, that the Ancient Pieces are truly beautifull, becauſe they reſemble the Beauties of Nature ; and that Nature will ever be beautifull which reſembles thoſe Beauties of Antiquity. 'Tis now evident upon what account none have preſum'd to conteſt the proportion of thoſe Ancient Pieces, and that on the contrary, they have always been quoted as Models of the moſt perfect Beauty. *Ovid* in the 12*th.* Book of his *Metamorphoſis*, where he deſcribes *Cyllarus*, the moſt beautifull of all the *Centaures*, ſays, *That he had ſo great a Vivacity in his Countenance*, *his Neck*, *his Shoulders*, *his Hands and Stomach were ſo fair*, *that it is certain the manly part of him was as beautifull as the moſt celebrated Statues.* And

Philo-

Philoſtratus in his *Heroiqnes*, ſpeaking of *Proteſilaus* and praiſing the beauty of his face, ſays, " *That the form of his Noſe was ſquare, as if it had* " *been of a Statue*; and in another place ſpeaking of *Euphorbus*, he ſays, " *That his beauty had gain'd* " *the affections of all the* Greeks, *and that it reſem-* " *bled ſo nearly the beauty of a Statue, that one might* " *have taken him for* Apollo. Afterwards alſo ſpeaking of the Beauty of *Neoptolemus*, and of his likeneſs to his Father *Achilles*, he ſays, " *That in* " *beauty, his Father had the ſame advantage over* " *him, as Statues have over the beauty of living* " *Men.*

This ought to be underſtood of the *faireſt Statues*, for amongſt the multitude of Sculptors which were in *Greece* and *Italy*, 'tis impoſſible but ſome of them muſt have been bad work-men, or rather leſs good: for though their works were much inferiour to the Artiſts of the firſt form, yet ſomewhat of greatneſs is to be ſeen in them, and ſomewhat of harmonious in the diſtribution of their parts, which makes it evident; that at this time they wrought on Common Principles, and that every one of them avail'd himſelf of thoſe Principles according to his Capacity and Genius. Thoſe Statues were the greateſt Ornaments of *Greece*; we need onely open the Book of *Pauſanias* to find

the prodigious quantity of them, whether within or without their Temples, or in the croſſing of Streets, or in the Squares and publique Places, or even the Fields, or on the Tombs. Statues were erected to the *Muſes*, to the *Nymphs*, to *Heroes*, to great *Captains*, to *Magiſtrates*, *Philoſophers* and *Poets*: In ſhort, they were ſet up to all thoſe who had made themſelves eminent either in defence of their Country, or for any noble action which deſerv'd a recompence; for it was the moſt ordinary and moſt authentique way, both amongſt the *Greeks* and *Romans*, thus to teſtifie their gratitude. The *Romans* when they had conquer'd *Græcia*, tranſported from thence, not onely their moſt admirable Statues, but alſo brought along with them the moſt excellent of their Sculptors, who inſtructed others in their Art, and have left to poſterity the immortal Examples of their knowledge, which we ſee confirm'd by thoſe curious *Statues*, thoſe *Vaſes*, thoſe *Baſſo-Relievo's*, and thoſe beautifull *Columns* call'd by the names of *Trajan* and *Antonine*: They are thoſe Beauties which out Author propoſes to us for our *Models*. And as the true Fountains of Science, out of which both *Painters* and *Statuaries* are bound to draw for their own uſe, without amuſing themſelves with dipping in ſtreams which are often muddy, at leaſt troubled;

I

I mean the manner of their Maſters, after whom they creep, and from whom they are unwilling to depart, either through negligence, or through the meanneſs of their Genius. " *It belongs onely to* " *heavy minds*, ſays Cicero, *to ſpend their time on* " *ſtreams, without ſearching for the Springs from* " *whence their materials flow in all manner of abun-* " *dance.*

Without which all is nothing, but a blind and raſh barbarity, &c. All that has nothing of the Ancient guſt, is call'd a *barbarous* or *Gothique* manner, which is not conducted by any rule, but onely follows a wretched fancy, which has nothing in it that is noble: we are here to obſerve, that *Painters* are not oblig'd to follow the *Antique* as exactly as the *Sculptors*, for then their Picture would ſavour too ſtrongly of the *Statue*, and would ſeem to be without Motion. Many Painters, and ſome of the ableſt amongſt them, believing they do well, and taking that Precept in too literal a Sence, have fallen thereby into great inconveniencies; it therefore becomes the Painters to make uſe of thoſe Ancient Patterns with diſcretion, and to accommodate the Nature to them in ſuch a manner, that their Figures which muſt ſeem to live, may rather appear to be *Models for the Antique, than the Antique a Model for their figures.* ¶ 40.

It

It appears that *Raphael* made a perfect uſe of this conduct, and that the *Lombard School* have not preciſely ſearch'd into this Precept, any further than to learn from thence how to make a good choice of the Nature, and to give a certain grace and nobleneſs to all their works, by the general and confus'd Idea, which they had of what is beautifull; as for the reſt, they are ſufficiently licentious, excepting onely *Titian*, who, of all the *Lombards* has preſerv'd the greateſt purity in his works. This barbarous manner of which I ſpoke, has been in great vogue from the year 611 to 1450. They who have reſtor'd Painting in *Germany*, (not having ſeen any of thoſe fair Reliques of Antiquity) have retain'd much of that barbarous manner. Amongſt others *Lucas van Leyden*, a very laborious man, who with his Scholars has infected almoſt all *Europe* with his *deſigns for Tapeſtry*, which by the ignorant are call'd *Ancient Hangings*, (a greater honour than they deſerve:) theſe I ſay are eſteem'd beautifull by the greateſt part of the World. I muſt acknowledge that I am amaz'd at ſo groſs a ſtupidity, and that we of the *French Nation* ſhould have ſo barbarous a Taſt, as to take for beautifull thoſe flat, childiſh and inſipid Tapeſtries. *Albert Durer*, that famous *German*, who was contempora-

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ry to that *Lucas*, has had the like misfortune to fall into that abſurd manner, becauſe he had never ſeen any thing that was beautifull. Obſerve what *Vaſari* tells us in the life of *Marc Antonio* (*Raphael*'s Graver) having firſt commended *Albert* for his skill in graving, and his other Talents: " *And in truth*, ſays he, *if this, ſo excellent, ſo exact,* " *and ſo univerſal a Man, had been born in* Tuſ- " cany, *as he was in* Germany, *and had form'd his* " *ſtudies according to thoſe beautifull pieces which are* " *ſeen at* Rome, *as the reſt of us have done, he had* " *prov'd the beſt Painter of all* Italy, *as he was the* " *greateſt Genius, and the moſt accompliſh'd which* " Germany *ever bore.*

We love what we underſtand, &c. This period ¶ 45. informs us, that though our inventions are never ſo good, though we are furniſh'd by *Nature* with a noble *Genius*, and though we follow the impulſe of it, yet this is not enough, if we learn not to underſtand what is perfect and beautifull in Nature, to the end that having found it, we may be able to imitate it, and by this inſtruction we may be capacitated to obſerve thoſe errors which ſhe her ſelf has made, and to avoid them, ſo as not to copy her in all ſorts of ſubjects; ſuch as ſhe appears to us without choice or diſtinction.

¶ 50. *As being the Sovereign Judge of his own Art*, &c. This word of *Sovereign Judge* or *Arbiter of his own Art*, preſuppoſes a painter to be fully inſtructed in all the parts of Painting; ſo that being ſet as it were above his Art, he may be the *Maſter* and *Sovereign* of it, which is no eaſie matter. Thoſe of that profeſſion are ſo ſeldom endow'd with that ſupreme Capacity, that few of them arrive to be good Judges of Painting: and I ſhould many times make more account of their judgment, who are men of Sence, and yet have never touch'd a Pencil, than of the opinion which is given by the greateſt part of Painters. *All Painters* therefore may be call'd *Arbiters of their own Art*, but to be *Sovereign Arbiters* belongs onely to *knowing Painters*.

¶ 52. *And permit no ------ tranſient Beauties to eſcape his obſervation*, &c. Thoſe fugitive or tranſient Beauties are no other than ſuch as we obſerve in Nature with a ſhort and tranſient view, and which remain not long in their ſubjects. Such are the Paſſions of the Soul. There are of theſe ſort of Beauties which laſt but for a moment; as the different Aires of an Aſſembly, upon the Sight of an unexpected and uncommon Object, ſome particularity of a violent Paſſion, ſome gracefull Action, a Smile, a Glance of an Eye, a diſdainfull Look,

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a Look of Gravity, and a thouſand other ſuch like things; we may alſo place in the Catalogue of theſe flying Beauties, fine Clouds, ſuch as ordinarily follow Thunder or a Shower of Rain.

In the ſame manner that bare practice deſtitute of the Lights of Art, &c. We find in *Quinctilian*, that *Pythagoras* ſaid, "*The Theory is nothing without the practice. And what means* (ſays the young- "er *Pliny*) *have we to retain what has been taught* "*us, if we put it not in practice*: we would not allow that Man to be an Orator who had the beſt thoughts imaginable, and who knew all the rules of Rhetorique if he had not acquir'd by exerciſe the Art of uſing them, and of compoſing an excellent Diſcourſe. Painting is a long Pilgrimage; what avails it to make all the neceſſary preparatives for our Voyage, or to inform our ſelves of all the difficulties in the rode, if we do not actually begin the journey, and travel at a round rate, we ſhall never arrive at the end of it. And as it would be ridiculous to grow old in the ſtudy of every neceſſary thing, in an Art which comprehends ſo many ſeveral parts; ſo on the other hand to begin the practice without knowing the rules, or at leaſt with a light Tincture of them is to expoſe our ſelves to the ſcorn of thoſe who can judge of Painting, and to make it apparent

to the World that we have no care of our reputation. Many are of opinion, that we need onely work and mind the practical part to become skilfull and able Painters; and that the Theory onely incumbers the mind, and tyes the hand: *Such Men* do juſt like the *Squirrel*, who is perpetually turning the Wheel in her Cage; ſhe runs apace and wearies her ſelf with her continual Motion, and yet gets no ground. *'Tis not enough for doing well to walk apace*, ſays Quinctilian, *but it is enough for walking apace to do well.* 'Tis a bad excuſe to ſay, I was but a little while about it: That gracefull Eaſineſs, that celeſtial Fire which animates the work, proceeds not ſo much from having often done the like, as from having well underſtood what we have done. See what I ſhall farther ſay, in the 51*ſt*. *Rule*, which concerns eaſineſs. Others there are who believe the Precepts and Speculation, to be of abſolute neceſſity, but as they were ill inſtructed, and what they knew rather entangl'd than clear'd their underſtanding, ſo they oftentimes ſtop ſhort; and if they perform a work, 'tis not without Anxiety and Pain. And in truth, they are ſo much the more worthy of Compaſſion becauſe their intentions are right, and if they advance not in knowledge as far as others, and are ſometimes caſt behind, yet they are ground-

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ed upon ſome ſort of reaſon; for 'tis belonging to good ſence, not to go over faſt when we apprehend our ſelves to be out of the way, or even where we doubt which way we ought to take. Others on the contrary, being well inſtructed in good Maximes, and in the rules of Art, after having done fine things yet ſpoil them all by endeavouring to make them better, which is a kind of over-doing, and are ſo intoxicated with their work and with an earneſt deſire of being above all others, that they ſuffer themſelves to be deceiv'd with the appearance of an imaginary good. Apelles *one day admiring the prodigious Labour which he ſaw in a Picture of* Protogenes, *and knowing how much ſweat it muſt have coſt him, ſaid, That* Protogenes *and himſelf were of equal ſtrength; nay, that he yielded to him in ſome parts of Painting, but in this he ſurpaſs'd him, that* Protogenes *never knew when he had done well, and could never hold his hand; he alſo added in the nature of a Precept, that he wiſh'd all Painters would imprint this leſſon deeply in their Memory, that with over-ſtraining and earneſtneſs of finiſhing their Pieces they often did them more harm than good. There are ſome* (*ſays* Quinctilian) *who never ſatisfie themſelves, never are contented with their firſt Notions and Expreſſions, but are continually changing all, till nothing remains of their firſt Ideas. Others* Pliny 35. 10.

10. 3.

there are (continues he,) *who dare never truſt themſelves, nor reſolve on any thing, and who being as it were intangl'd in their own Genius, imagine it to be a laudable correctneſs, when they form difficulties to themſelves in their own work. And to ſpeak the truth, 'tis hard to diſcern whether of the two is in the greateſt Error; he who is enamour'd of all he does, or he whom nothing of his own can pleaſe. For it has happen'd to young Men, and often even to thoſe of the greateſt Wit, to waſte their Spirits, and to conſume themſelves with Anxiety and Pain of their own giving, ſo far as even to doze upon their work with too much eagerneſs of doing well; I will now tell you how a reaſonable man ought to carry himſelf on this occaſion: 'Tis certain that we ought to uſe our beſt endeavour to give the laſt Perfection to our works; yet it is always to be underſtood, that we attempt no more than what is in the compaſs of our Genius, and according to our Vein: for to make a true Progreſs, I grant that diligence and ſtudy are both requiſite, but this ſtudy ought to have no mixture, either of Self-opinion, Obſtinacy, or Anxiety; for which reaſon, if it blows a happy Gale we muſt ſet up all our Sails, though in ſo doing it ſometimes happens that we follow thoſe Motions where our natural heat is more powerfull than our care and our correctneſs, provided we abuſe not this licence, and ſuffer not our ſelves to be deceiv'd by it, for all our productions cannot fail to*

pleaſe

pleaſe us at the moment of their Birth, as being new to us.

Becauſe the greateſt Beauties cannot always be expreſs'd for want of terms,&c. I have learn'd from the mouth of Monſieur *du Freſnoy*, that he had oftentimes heard *Guido* ſay, *That no man could give a rule of the greateſt Beauties, and that the knowledge of them was ſo abſtruſe, that there was no manner of ſpeaking which could expreſs them.* This comes juſt to what *Quinctilian* ſays, *That things incredible wanted words to expreſs them: for ſome of them are too great and too much elevated to be comprehended by human diſcourſe.* From hence it proceeds that the beſt Judges when they admire a noble Picture, ſeem to be faſten'd to it; and when they come to themſelves you would ſay they had loſt the uſe of Speech. ¶ 61. Declam. 19.

Pauſiacâ torpes, inſane, Tabellâ, ſays * *Horace*; and † *Symmachus* ſays, *that the greatneſs of aſtoniſhment hinders men from giving a juſt applauſe.* The *Italians* ſay *Opera da ſtupire*, when a thing is wonderfully good. * Lib. 2. Sat. 7. † Lib. 10. Ep. 22.

Thoſe Maſter-pieces of Antiquity, which were the firſt Examples of this Art, &c. He means the moſt knowing and beſt Painters of Antiquity, that is to ſay, from the laſt two Ages to our times. ¶ 63.

And alſo moderates that fury of the Fancy, &c. There is in the Latine Text, *which produces onely Monſters*, ¶ 66.

Monſters, that is to ſay, things out of all probable reſemblance. Such things as are often found in the works of *Pietro Teſta*: *It often happens*, ſays *Dionyſius Longinus*, a grave Author, *That ſome men imagining themſelves to be poſſeſs'd with a divine Fury; far from being carry'd into the rage of* Bacchanalians, *often fall into toys and trifles which are only Puerilities.*

¶ 69. *A ſubject beautifull and noble*, &c. Painting is not onely pleaſing and divertiſing, but is alſo a kind of Memorial of thoſe things which Antiquity has had the moſt beautifull and noble in their kinds, re-placing the Hiſtory before our Eyes; as if the thing at that time were effectually in Action, even ſo far that beholding the Pictures wherein thoſe noble deeds are repreſented, we find our ſelves ſtung with a deſire of endeavouring ſomewhat which is like that Action there expreſs'd, as if we were reading it in the Hiſtory. The Beauty of the ſubject inſpires us with Love and Admiration for the Pictures. As the fair mixture cauſes us to enter into the ſubject which it imitates and imprints it the more deeply into our Imagination and our Memory: theſe are two Chains which are interlink'd, which contain, and are at the ſame time contain'd, and whoſe matter is equally precious and eſtimable.

And

And well ſeaſon'd, &c. *Aliquid ſalis*, ſomewhat that is ingenious, fine and picquant, extraordinary of a high reliſh, proper to inſtruct and to clear the Underſtanding. The *Painters* ought to do like the *Orators*, ſays *Cicero*. Let them inſtruct, let them divertiſe, and let them move us; this is what is properly meant by the word *Salt*. ¶ 72. De Opt. Gen. Orat.

On which the whole Machine (as it may be call'd) *of the Picture is to be diſpos'd*, &c. 'Tis not without reaſon, nor by chance, that our Author uſes the word *Machine*. A *Machine* is a juſt aſſembling or Combination of many pieces to produce one and the ſame effect. And the *Diſpoſition in a Picture* is nothing elſe but an Aſſembling of many parts, of which we are to foreſee the agreement with each other: And the juſtneſs to produce a beautifull effect, as you ſhall ſee in the fourth Precept, which is concerning the *Oeconomy*. This is alſo call'd the *Compoſition*, by which is meant the diſtribution and orderly placing of things, both in general and in particular. ¶ 74.

Which is what we properly call Invention, &c. Our Author eſtabliſhes three parts of Painting, the INVENTION, the DESIGN or DRAWING, and the COLOURING, which in ſome places he alſo calls the CROMATIQUE. Many Authors who have written. ¶ 75.

ten of Painting, multiply the parts according to their pleaſure; and without giving you or my ſelf the trouble of diſcuſſing this matter, I will onely tell you, that all the parts of Painting which others have nam'd, are reducible into theſe three which are mention'd by our Author.

For which reaſon, I eſteem this diviſion to be the juſteſt: and as theſe *three parts* are *Eſſential* to *Painting*, ſo no man can be truly call'd a *Painter* who does not poſſeſs them all together: In the ſame manner that we cannot give the name of *Man* to any Creature which is not compos'd of *Body*, *Soul* and *Reaſon*, which are the three parts neceſſarily conſtituent of a *Man*. How therefore can they pretend to the Quality of Painters, who can onely copy and purloyn the works of others who therein employ their whole induſtry, and with that onely Talent would paſs for able Painters. And do not tell me that many great Artiſts have done this; for I can eaſily anſwer you that it had been their better courſe, to have abſtain'd from *ſo doing*; that they have not thereby done themſelves much honour, and that copying was not the beſt part of their reputation. Let us then conclude that all Painters ought to acquire this part of Excellence; not to do it, is to want courage and not dare to ſhew themſelves. 'Tis to

creep

creep and grovel on the ground, 'tis to deſerve this juſt reproach, *O imitatores ſervum pecus*: 'Tis with *Painters*, in reference to their productions, as it is with *Orators*. A good beginning is always coſtly to both: much ſweat and labour is requir'd, but 'tis better to expoſe our works and leave them liable to cenſure for fifteen years, than to bluſh for them at the end of fifty. On this account 'tis neceſſary for a Painter to begin early to do ſomewhat of his own, and to accuſtom himſelf to it by continual exerciſe; for ſo long as endeavouring to raiſe himſelf, he fears falling, he ſhall be always on the ground. See the following obſervation.

Invention is a kind of Muſe, which being poſſeſs'd of the other advantages common to her Siſters, &c. ¶ 76. The Attributes of the *Muſes* are often taken for the *Muſes* themſelves; and it is in this ſence, that *Invention* is here call'd a *Muſe*. Authors aſcribe to each of them in particular the Sciences which they have (ſay they) invented; and in general the *belle lettere*, becauſe they contain almoſt all the others. Theſe Sciences are thoſe advantages of which our Author ſpeaks, and with which he would have a Painter furniſh himſelf ſufficiently: and in truth, there is no man, though his underſtanding be very mean who knows not and who

finds not of himſelf how much Learning is neceſſary to animate his Genius, and to compleat it. And the reaſon of this is, that they who have ſtudied, have not onely ſeen and learn'd many excellent things in their courſe of ſtudies, but that alſo they have acquir'd by that exerciſe a great Facility of profiting themſelves by reading good Authors. They who will make profeſſion of Painting, muſt heap up treaſures out of their reading and there will find many wonderfull means of raiſing themſelves above others, who can onely creep upon the ground, or if they elevate themſelves, 'tis onely to fall from a higher place, becauſe they ſerve themſelves of other Men's Wings, neither underſtanding their Uſe nor Vertue: 'Tis true that it is not the preſent Mode for a Painter to be ſo knowing: and if any of them in theſe times be found to have either a great Wit or much Learning, the multitude would not fail to ſay, that it was great pity, and that the Youth might have come to ſomewhat in the practical part, or it may be in the *Exchequer*, or in the Families of ſome Noble-men. So wretch'd is the Deſtiny of Painting in theſe later ages. By Learning 'tis not ſo much the *knowledge* of the *Greek* and *Latine Tongue*, which is here to be underſtood as the *reading* of *good Authors*, and underſtanding thoſe things.

things of which they treat: for *Tranſlations* being made of the *beſt Authors*, there is not any Painter who is not capable in ſome ſort of underſtanding thoſe Books of Humanity, which are comprehended under the name of the *belle lettere*. In my opinion the Books which are of the moſt advantage to thoſe of the Profeſſion, are theſe which follow.

The *Bible*.

The Hiſtory of *Joſephus*.

The *Roman* Hiſtory of *Coeffeteau*, (for thoſe who underſtand the *French*,) and that of *Titus Livius*, tranſlated by *Vigenere*, with the Notes which are both curious and profitable. They are in two Volumes.

Homer, whom *Pliny* calls the Fountain-head of Invention and noble thoughts.

Virgil, and in him, particularly his *Æneids*.

The Eccleſiaſtical Hiſtory of *Godeau*, or the Abridgement of *Baronius*.

Ovid's Metamorphoſes, tranſlated into *French* by *Du Rier*, and in *Engliſh* by *Sandys*.

* The Pictures of *Philoſtratus*. * Tableaux.

Plutarch's Lives, tranſlated from the *Greek* by ſeveral hands, in 5 Volumes.

Pauſanias, though I doubt whether that *Author* be *tranſlated*. He is wonderfull for giving of

great Ideas; and chiefly, for ſuch as are to be plac'd at a diſtance, (or caſt behind) and for the combining of Figures. This *Author* in conjunction with *Homer*, make a good mingle of what is pleaſing and what is perfect.

The Religion of the *Ancient Romans*, by *Du Choul*; and in *Engliſh*, *Godwin's Roman Antiquities.*

Trajan's Pillar, with the diſcourſe which explains the Figures on it, and inſtructs a Painter in thoſe things with which he is undiſpenſibly to be acquainted. This is one of the moſt principal and moſt learned Books, which we have for the *Modes*, the *Cuſtoms*, the *Arms*, and the *Religion* of the *Romans*. *Julio Romano* made his chief ſtudies on the Marble it ſelf.

The Books of *Medals.*

The *Baſſ-Reliefs* of *Perrier* and others, with their Explanations at the bottom of the Pages, which give a perfect underſtanding of them.

Horace's Art of Poetry, by the Earl of *Roſcomon*, becauſe of the relation which there is betwixt the Rules of *Poetry* and thoſe of *Painting.*

And other Books of the like Nature, the reading of which are profitable to warm the Imagination: ſuch as in *Engliſh*, are *Spencer's Fairy Queen*; The *Paradiſe loſt* of *Milton*; *Taſſo* tranſlated by *Fairfax*;

Fairfax; and the Hiſtory of *Polybius*, by Sir *Henry Shere.*

Some Romances alſo are very capable of entertaining the Genius, and of ſtrengthening it by the noble Ideas which they give of things; but there is this danger in them, that they almoſt always corrupt the truth of Hiſtory.

There are alſo other Books which a Painter may uſe upon ſome particular occaſions and onely when he wants them: Such are,

The *Mythology* of the Gods.
The *Images* of the Gods.
The *Iconology.*
The Tables of *Hyginus.*
The practical Perſpective.
And ſome others not here mention'd.

Thus it is neceſſary, that they who are deſirous of a name in Painting, ſhould read at leiſure times theſe Books with diligence, and make their obſervations of ſuch things as they find for their purpoſe in them, and of which they believe they may ſometime or other have occaſion; let the Imagination be employ'd in this reading, and let them make Sketches and light Touches of thoſe Ideas which that reading forms in their Imagination. *Quinctilian*, *Tacitus*, or whoever was the Author of that Dialogue which is call'd in Latine *De cauſis*

ſis corruptæ eloquentiæ, ſays, *That Painting reſembles Fire which is fed by the Fuel, inflam'd by Motion, and gathers ſtrength by burning: For the power of the Genius is onely augmented by the abundance of matter to ſupply it; and 'tis impoſſible to make a great and magnificent work, if that matter be wanting or not diſpos'd rightly.* And therefore a Painter who has a Genius, gets nothing by long thinking and taking all imaginable care to make a noble Compoſition if he be not aſſiſted by thoſe ſtudies which I have mention'd. All that he can gain by it, is onely to weary his Imagination, and to travel over many vaſt Countries without dwelling on any one thing, which can give him ſatisfaction.

All the Books which I have named may be ſerviceable to all ſorts of Perſons as well as to Painters. As for thoſe Books which were of particular uſe to them, they were unfortunately loſt in thoſe Ages which were before the Invention of Printing. Neglecting the Copyers probably out of ignorance to tranſcribe them, as not finding themſelves capable of making the * demonſtrative Figures. In the mean time, 'tis evidently known by the reltaion of Authors, that we have loſt fifty Volumes of them at the leaſt. See *Pliny* in his 35*th.* Book; and *Franc. Junius* in his 3*d.* Chapter of the

* *That is to the Eye by Diagrams and Sketches, &c.*

the 2*d.* Book of the *Painting of the Ancients.* Many Moderns have written of it with ſmall ſucceſs, taking a large compaſs without coming directly to the point, and talking much without ſaying any thing: yet ſome of them have acquitted themſelves ſucceſsfully enough. Amongſt others *Leonardo da Vinci* (though without method;) *Paulo Lomazzo*, whoſe Book is good for the greateſt part, but whoſe diſcourſe is too diffuſive and very tireſome. *John Baptiſt Armenini*, *Franciſcus Junius*, *Monſieur de Cambray*, to whoſe Preface I rather invite you than to his Book; we are not to forget what Monſieur *Felebien* has written of the Picture of *Alexander* by the hand of Monſieur *Le Brun*: beſides that the work it ſelf is very eloquent, the Foundations which he eſtabliſhes for the making of a good Picture are wonderfully ſolid. Thus I have given you very near the *Library of a Painter*, and a Catalogue of ſuch Books as he ought either to read himſelf or have read to him, at leaſt if he will not ſatisfie himſelf with poſſeſſing Painting as the moſt ſordid of all Trades and not as the nobleſt of all Arts.

'Tis the buſineſs of a Painter in his choice of Poſtures, &c. See here the *moſt important Precept* of all thoſe which relate to *Painting.* It belongs properly to a *Painter alone*, and all the reſt are bor- ¶ 77.

row'd

row'd either from *Learning*, or from *Phyſick*, or from the *Mathematicks*, or in ſhort, from *other Arts*, for it is ſufficient to have a natural Wit and Learning to make that which we call in Painting a good Invention, for the deſign we muſt have ſome inſight into *Anatomy*, to make Buildings, and other things in *Perſpective*, we muſt have knowledge in the *Mathematicks*, and *other Arts*, will bring in their *Quota*'s to furniſh out the matter of a good Picture; but for the *Oeconomy* or ordering of the whole together, none but onely the Painter can underſtand it, becauſe the end of the Artiſt is pleaſingly to deceive the Eyes, which he can never accompliſh if this part be wanting to him. A Picture may make an ill effect, though the *Invention* of it be truly underſtood, the *Deſign* of it correct and the Colours of it the moſt beautifull and fine that can be employ'd in it. And on the contrary we may behold other Pictures ill invented, ill deſign'd and painted with the moſt common Colours, which ſhall make a very good effect, and which ſhall more pleaſingly deceive; *Nothing pleaſes a man ſo much as order*, ſays *Xenophon*: And *Horace*, in his *Art of Poetry*.

In Oeconomico.

Singula quæque locum teneant ſortita decenter.

Set

Set all things in their own peculiar place,
And know that Order is the greateſt Grace.

This Precept is properly the uſe and application of all the reſt; for which reaſon it requires much judgment. You are therefore, in ſuch manner to foreſee things, that your Picture may be painted in your Head: *i. e.* before it come upon the Canvas. *When* Menander (ſays a celebrated Authour) *had order'd the Scenes of his Comedy, he held it to be, in a manner, already made; though he had not begun the firſt Verſe of it.* Comm. vetus. 'Tis an undoubted truth, that they who are endu'd with this foreſight, work with incredible pleaſure and facility; others on the contrary are perpetually changing and rechanging their work, which when it is ended leaves them but anxiety for all their pains. It ſeems to me that theſe ſorts of Pictures remind us of thoſe old *Gothique* Caſtles, made at ſeveral times, and which hold together onely as it were by Rags and Patches.

It may be inferr'd from that which I have ſaid, that the *Invention* and the *Diſpoſition* are two ſeveral and diſtinct parts in effect, though the laſt of them depends upon the firſt, and that commonly 'tis comprehended under it: yet we are to

take great care that we do not confound them. The *Invention* ſimply finds out the ſubjects, and makes a choice of them ſuitable to the Hiſtory which we treat; and the *Diſpoſition* diſtributes thoſe things which are thus found each to its proper place, and accommodates the Figures and the Grouppes in particular, and the *Tout Enſemble* (or whole together) of the Picture in general: ſo that this *Oeconomy* produces the ſame effect in relation *to the Eyes*, as a *Conſort of Muſick* to the *Ears*.

There is one thing of great conſequence to be obſerv'd in the *Oeconomy* of the whole work, which is, that at the firſt Sight we may be given to underſtand the quality of the ſubject: and that the Picture at the firſt Glance of the Eye, may inſpire us with the principal paſſion of it: *for Example*, if the ſubject which you have undertaken to treat be of joy, 'tis neceſſary that every thing which enters into your Picture ſhould contribute to that Paſſion, ſo that the Beholders ſhall immediately be mov'd with it. If the Subject be mournfull, let every thing in it have a ſtroke of ſadneſs; and ſo of the other Paſſions and Qualities of the Subjects.

¶ 81. *Let your Compoſitions be conformable to the Text of Ancient Authors*, &c. Take care that the Licences of

of Painters be rather to adorn the Hiſtory, than to corrupt it. And though *Horace* gives permiſſion to *Painters* and *Poets* to dare every thing, yet he encourages neither of them, to make things out of nature or veriſimility; for he adds immediately after, *Art of Poetry.*

But let the Bounds of Licences be fix'd,
Not things of diſagreeing Natures mix'd;
Not Sweet with Sowre, nor Birds with Serpents joyn'd,
Nor the fierce Lyon with the fearfull Hind.

The Thoughts of a Man endued with good Sence are not of kin to viſionary madneſs; Men in Feavers are onely capable of ſuch Dreams. Treat then the Subjects of your Pictures with all poſſible faithfulneſs, and uſe your Licences with a becoming boldneſs, provided they be ingenious, and not immoderate and extravagant.

Take care that whatſoever makes nothing to your Subject, &c. Nothing deadens ſo much the Compoſition of a Picture, as Figures which are not appertaining to the Subject: We may call them pleaſantly enough, Figures to be let. ¶ 83.

This part of Painting ſo rarely met with, and ſo difficult to be found, &c. That is to ſay, *Invention.* ¶ 87.

¶ 89. *Which was ſtollen by* Prometheus, *&c.* The Poets feign that *Prometheus* form'd out of Clay, ſo fair a Statue, that *Minerva* one day having long admir'd it, ſaid to the workman, that if he thought there was any thing in Heaven which could add to its perfection, he might ask it of her; but he being ignorant of what might be moſt beautifull in the Habitation of the Gods, deſir'd leave that he might be carry'd thither, and being there to make his choice. The Goddeſs bore him thither upon her Shield, and ſo ſoon as he had perceiv'd that all Celeſtial things were animated with Fire, he ſtole a Parcel of it, which he carry'd down to Earth, and applying it to the ſtomach of his Statue enliven'd the whole Body.

¶ 92. *That it happens not to every one to ſee* Corinth, &c. This is an Ancient Proverb which ſignifies, that every man has not the Genius nor the Diſpoſition that is neceſſary for the Sciences, neither yet a Capacity fit for the undertaking of things which are great and difficult. *Corinth* was heretofore the Centre of all Arts, and the place whither they ſent all thoſe whom they would render capable of any thing. * *Cicero* calls it the Light of all *Græcia.*

* Pro lege Man.

It arriv'd at length to that height of perfection, &c. ¶ 95.
This was in the time of *Alexander the Great*, and laſted even to *Auguſtus*; under whoſe reign Painting fell to great decay. But under the Emperors, *Domitian*, *Nerva* and *Trajan*, it appear'd in its primitive luſtre, which laſted to the time of *Phocas* the Emperor, when vices prevailing over the Arts, and War being kindled through all *Europe*, and eſpecially in *Lombardy*, (occaſion'd by the irruption of the *Hunns*,) Painting was totally extinguiſh'd. And if ſome few in the ſucceeding Ages ſtrain'd themſelves to revive it, it was rather in finding out the moſt glaring, gawdy and coſtly Colours, than in imitating the harmonious Simplicity of thoſe illuſtrious Painters who preceded them. At length, in the fourteenth Century, ſome there were who began to ſet it again on foot. And it may truly be ſaid, that about the end of the fifteenth Age, and the beginning of our Sixteenth it appear'd in much Splendor by means of many knowing Men in all parts of *Italy*, who were in perfect poſſeſſion of it. Since thoſe happy times which were ſo fruitfull of the noble Arts, we have alſo had ſome knowing Painters but very few in number, becauſe of the little inclination which Sovereign Princes have had for Painting: but thanks to the zeal of our

Great

Great Monarch, and to the care of his firſt Miniſter, Monſieur *Colbert*, we may ſhortly behold it more flouriſhing than ever.

¶ 102. *Though they are not very much inferior*, &c. Our Author means this of *Michael Angelo*, and other able Sculptors of that time.

¶ 103. *A Poſture therefore muſt be choſen according to their guſto*, &c. This is the ſecond part of Painting, which is call'd *Deſign* or *Drawing*; as the Ancients have ſought as much as poſſible whatſoever contributes to the making of a perfect Body, ſo they have diligently examin'd in what conſiſts the beauty of good poſtures, as their works ſufficiently inform us.

¶ 104. *The parts of it muſt be great*, &c. Yet not ſo great as to exceed a juſt proportion. But he means that in a noble poſture, the greateſt parts of the Body ought to appear foremoſt rather than the leſs, for which reaſon in another paſſage he vehemently forbids the foreſhortnings, becauſe they make the parts appear little, though of themſelves they are great.

¶ 104. *Large or ample*, &c. To avoid the dry manner, ſuch as is moſt commonly the *Nature* which *Lucas van Leyden* and *Albert Durer* have imitated.

Unequa

Unequal in their Poſition, ſo that thoſe which are before muſt contraſt or oppoſe thoſe others which are hindermoſt, and all of them be equally balanc'd on their Centre, &c. ¶ 105. The Motions are never natural, when the Members are not equally balanc'd on their Centre: and theſe Members cannot be balanc'd on their Centre in an equality of weight, but they muſt contraſt each other. A Man who dances on the Rope, makes a manifeſt Demonſtration of this Truth. The Body is a weight balanc'd on its Feet, as upon two *Pivots*. And though one of the Feet moſt commonly bears the weight, yet we ſee that the whole weight reſts *Centrally* upon it. Inſomuch, that if, for Example, one Arm is ſtretched out, it muſt of neceſſity be either that the other Arm, or the Leg be caſt backward, or the Body ſomewhat bow'd on the oppoſite Side, ſo as to make an *Equilibrium*, and be in a Situation which is unforc'd. It may be, though ſeldom (if it be not in old Men) that the Feet bear equally; and for that time half the weight is equally diſtributed on each Foot. You ought to make uſe of the ſame Prudence, if one Foot bears three parts in four of the Burthen, and that the other Foot bore the remaining part. This in general is what may be ſaid of the Balance, and the Libration of the Body. In particular, there may

may many things be ſaid which are very uſefull and curious, of which you may ſatisfie your ſelves in *Leonardo da Vinci.* He has done wonderfully well on that ſubject, and one may truly ſay that the *Ponderation*, is the beſt and ſoundeſt part of all his *Book of Painting.* It begins at the 181*ſt.* Chapter, and concludes at the 273*d.* I would alſo adviſe you to read *Paulo Lomazzo* in his 6*th. Book*, *Chapter* 4*th. Del moto del Corpo humano*, that is, the motion of a human Body. You will there find many things of great profit; for what concerns the Contraſt, I will onely ſay in general, that nothing gives ſo much grace and life to Figures. See the 43*d. Precept*, and what I ſay upon it in the Remarks.

¶ 107. *The parts muſt have their out-lines in Waves reſembling Flames, or the gliding of a Snake upon the ground*, &c. The reaſon of this proceeds from the action of the Muſcles, which are as ſo many Well-buckets; when one of them acts and draws, 'tis neceſſary that the other muſt obey; ſo that the Muſcles which act, drawing always towards their principle, and thoſe which obey ſtretching in length and on the ſide of their inſertion, it muſt needs follow that the parts muſt be deſign'd in Waves: but beware leſt in giving this form to the parts you do not break the Bones which ſuſtain

ſtain them, and which always muſt make them appear firm.

This *Maxim* is not altogether ſo general, but that actions may be found where the maſſes of the Muſcles are ſituate one over againſt another, but this is not very common. The out-lines which are in waves, give not only a grace to the Parts, but alſo to the whole Body, when it is only ſupported on one Leg. As we ſee in the Figures of *Antinous*, *Meleager*, the *Venus* of *Medices*, that of the *Vatican*, the two others of *Borgheſe*, and that of *Flora*, of the Goddeſs *Veſta*, the two *Bacchus*'s of *Borgheſe*, and that of *Ludoviſio*, and in fine of the greateſt number of the *Ancient Figures*, which are ſtanding, and which always reſt more upon one Foot than the other. Beſides, that the Figures and their Parts, ought almoſt always to have a ſerpentine and flaming form naturally, theſe ſorts of out-lines have, I know not what of life and ſeeming motion in them, which very much reſembles the activity of the Flame, and of the Serpent.

According to the knowledge of them, which is given us by Anatomy, &c. ¶ 112. This part is nothing known at preſent amongſt our modern Painters. I have ſhewn the profit and even the neceſſity of it in the Preface of a little Epitome which I have made, and which Monſieur *Torrebat* has publiſh'd. I know

know there are ſome who think this Science a kind of Monſter, and believe it to be of no Advantage, either becauſe they are mean ſpirited, or that they have not conſider'd the want which they have of it; nor reflected as they ought, on its importance: contenting themſelves with a certain track, to which they have been us'd. But certain it is, that whoever is capable of ſuch a thought, will never be capable of becoming a great Deſigner.

¶ 113. *Deſign'd after the manner of the Græcians*, &c. that is to ſay, according to the *Ancient Statues*, which for the moſt part come from *Greece*.

¶ 114. *Let there be a perfect relation betwixt the parts and the whole*, &c. or let them agree well together, which is the ſame thing. His meaning in this place, is to ſpeak of the juſtneſs of proportions; and of the harmony which they make with one another. Many famous Authours have thoroughly treated this matter. Amongſt others *Paulo Lomazzo*, whoſe firſt Book ſpeaks of nothing elſe: But there are ſo many ſubdiviſions, that a Reader muſt have a good Brain, not to be turn'd with them. See thoſe which our Author has remark'd in general, on the moſt beautifull *Statues of the Ancients*. I believe them to be ſo much the better, as they are more conformable to thoſe, which

which *Vitruvius* gives us, in the *firſt Chapter of his third Book*: And which he tells us, that he learn'd from the Artiſts themſelves: becauſe in the Preface to his *ſeventh Book*, he makes his boaſt to have had them from others, and particularly from *Architects* and *Painters*.

The Meaſures of a Humane Body.

The *Ancients* have commonly allow'd eight Heads to their Figures; though ſome of them have but ſeven. But we ordinarily divide the Figure into * ten Faces: that is to ſay, from the Crown of the Head to the Sole of the Foot in the following manner.

From the Crown of the Head to the Forehead, is the third part of a Face.

The Face begins, at the root of the loweſt Hairs, which are upon the Forehead; and ends at the bottom of the Chin.

The Face is divided into three proportionable parts; the firſt contains the Forehead, the ſecond the Noſe, and the third the Mouth and the Chin.

From the Chin, to the pit betwixt the Collar-bones are two lengths of a Noſe.

From the pit betwixt the Collar-bones, to the bottom of the Breaſt one Face.

*This depends on the Age & Quality of the perſons. The Apollo and Venus of Medices have more than ten Faces.

* *The* Apollo *has a Noſe more.* * From the bottom of the Breaſts, to the Navel one Face.

* *The* Apollo *has half a Noſe more: and the upper half of the* Venus de Medices *is to the lower part of the Belly, and not to the Privy parts.* * From the Navel to the Genitories, one Face.

From the Genitories to the upper part of the Knee, two Faces.

The Knee contains half a Face.

From the lower part of the Knee to the Anckle, two Faces.

From the Anckle to the Sole of the Foot, half a Face.

A Man, when his Arms are ſtretch'd out, is, from the longeſt Finger of his Right hand, to the longeſt of his left, as broad as he is long.

From one ſide of the Breaſts to the other, two Faces.

The bone of the Arm call'd *Humerus* is the length of two Faces, from the Shoulder to the Elbow.

From the end of the Elbow to the root of the little Finger, the bone call'd *Cubitus*, with part of the Hand, contains two Faces.

From the box of the Shoulder-blade, to the pit betwixt the Collar-bones, one Face.

If you would be ſatisfy'd in the Meaſures of breadth, from the extremity of one Finger to the other; ſo that this breadth ſhou'd be equal to the length of the Body, you muſt obſerve that the boxes

boxes of the Elbows with the *Humerus*, and of the *Humerus* with the Shoulder-blade, bear the proportion of half a Face, when the Arms are ſtretch'd out.

The Sole of the Foot is the ſixth part of the Figure.

The Hand is the length of a Face.

The Thumb contains a Noſe.

The inſide of the Arm, from the place where the Muſcle diſappears, which makes the Breaſt, call'd the Pectoral Muſcle, to the middle of the Arm, four Noſes.

From the middle of the Arm to the beginning of the Hand, five Noſes.

The longeſt Toe, is a Noſe long.

The two utmoſt parts of the Teats, and the pit betwixt the Collar-bones of a Woman make an equilateral triangle.

For the breadth of the Limbs no preciſe meaſures can be given; becauſe the meaſures themſelves are changeable according to the quality of the perſons; and according to the movement of the Muſcles.

If you wou'd know the Proportions more particularly, you may ſee them in *Paulo Lomazzo*: 'tis good to read them, once at leaſt, and to make Remarks on them; every man according to his own

own judgment, and according to the occaſion which he has for them.

¶ 117. *Though Perſpective cannot be call'd a certain Rule*, &c. That is to ſay, purely of it ſelf, without prudence, and diſcretion. The greateſt part of thoſe, who underſtand it, deſiring to practiſe it too regularly, often make ſuch things as ſhock the ſight, though they are within the Rules. If all thoſe great Painters, who have left us ſuch fair Platforms, had rigorouſly obſerv'd it in their Figures, they had not wholly found their account in it. They had indeed made things more regularly true, but withall very unpleaſing. There is great appearance that the *Architects*, and *Statuaries* of former times, have not found it to their purpoſe always; nor have follow'd the Geometrical part ſo exactly as Perſpective ordains. For He who wou'd imitate the Frontiſpiece of the *Rotunda* according to Perſpective, wou'd be groſly deceiv'd; ſince the Columns which are at the extremities have more diameter, than thoſe which are in the middle. The Corniſh of the *Palazzo Farneſe*, which makes ſo beautifull an effect below, when view'd more nearly, will be found not to have its juſt meaſures. In the *Pillar* of *Trajan*, we ſee that the higheſt Figures are greater than thoſe below; and make an effect quite contrary to Perſpective,

ſpective, increaſing according to the meaſure of their diſtance. I know there is a Rule which teaches a way of making them in that manner; and which though 'tis to be found in ſome Books of Perſpective, yet notwithſtanding is no *rule* of *Perſpective*. Becauſe 'tis never made uſe of, but onely when we find it for our purpoſe; for if (*for example*) the Figures which are at the top of *Trajan*'s *Pillar*, were but as great as thoſe which are at the bottom, they wou'd not be for all that againſt Perſpective: and thus we may ſay, with more reaſon, that it is a *rule* of *Decorum* in Perſpective to eaſe the ſight, and to render objects more agreeable: 'Tis on this general obſervation, that we may eſtabliſh in Perſpective, the rules of *Decorum* (or convenience) whenſoever occaſion ſhall offer. We may alſo ſee another Example in the baſe of the *Farneſian Hercules*; which is not upon the level, but on an eaſie declivity on the advanc'd part, that the feet of the Figure may not be hidden from the ſight, to the end that it may appear more pleaſing: which the noble Authors of theſe things have done, not in contempt of Geometry and Perſpective, but for the ſatisfaction of the Eyes, which was the end they propos'd to themſelves in all their works.

We

We muſt therefore underſtand *Perſpective*, as a Science which is abſolutely neceſſary; and which a Painter muſt not want: Yet without ſubjecting our ſelves ſo wholly to it, as to become ſlaves of it. We are to follow it, when it leads us in a pleaſing way, and that it ſhows us pleaſing things; but for ſome time to forſake it, if it lead us through mire, or to a precipice. Endeavour after that which is aiding to your Art, and convenient, but avoid whatſoever is repugnant to it; as the 59th *rule* teaches.

¶ 126. *Let every Member be made for its own Head*, &c. That is to ſay, you ought not to ſet the Head of a Young man on the Body of an Old one; nor make a white Hand for a wither'd Body. Not to habit a *Hercules* in Taffeta; nor an *Apollo* in courſe ſtuff: Queens and perſons of the firſt quality, whom you wou'd make appear Majeſtical, are not to be too negligently dreſs'd, or indiſhabile, no more than Old men: The Nymphs are not to be overcharg'd with drapery: In fine, let all that which accompanies your Figures, make them known for what effectively they are.

¶ 128. *Let the Figures to which Art cannot give a Voice, imitate the Mutes in their Actions*, &c.

Mutes having no other way of ſpeaking (or expreſſing their thoughts) but onely by their geſtures

ſtures and their actions, 'tis certain that they do it in a manner more expreſſive than thoſe who have the uſe of Speech, for which reaſon the Picture which is mute ought to imitate them, ſo as to make it ſelf underſtood.

Let the principal Figure of the Subject, &c. 'Tis one of the greateſt blemiſhes of a Picture, not to give knowledge at the firſt Sight of the Subject which it repreſents. And truly nothing is more perplexing, than to extinguiſh as it were, the principal Figure by the oppoſition of ſome others, which preſent themſelves to us at the firſt view, and which carry a greater luſtre. An Orator, who had undertaken to make a *Panegyrick* on *Alexander the Great*, and who had employ'd the ſtrongeſt Figures of his *Rhetorique* in the praiſe of *Bucephalus*, would do quite the contrary to that which was expected from him; Becauſe it would be believ'd that he rather took the Horſe for his Subject than the Maſter. A *Painter* is like an *Orator* in this. He muſt diſpoſe his matter in ſuch ſort, that all things may give place to his principal Subject. And if the other Figures, which accompany it, and are onely as Acceſſaries there, take up the chief place, and make themſelves moſt remarkable, either by the Beauty of their Colours, or by the Splendour of the Light, which ſtrikes upon them, they will catch the Sight, they will ¶ 129.

ſtop it ſhort, and not ſuffer it to go further than themſelves, till after ſome conſiderable ſpace of time to find out that which was not diſcern'd at firſt. The principal Figure in a Picture is like a King among his Courtiers, whom we ought to know at the firſt Glance, and who ought to dim the Luſtre of all his Attendants. Thoſe Painters who proceed otherwiſe, do juſt like thoſe who in the relation of a ſtory ingage themſelves ſo fooliſhly in long digreſſions, that they are forc'd to conclude quite another way than they began.

¶ 132. *Let the Members be combin'd in the ſame manner as the Figures are*, &c. I cannot better compare a *Grouppe of Figures*, than to a *Conſort of Voices*, which ſupporting themſelves all together by their different parts make a *Harmony*, which pleaſingly fills the Ears and flatters them; but if you come to ſeparate them, and that all the parts are equally heard as loud as one another, they will ſtun you to that degree, that you would fancy your Ears were torn in pieces. 'Tis the ſame of Figures; if you ſo aſſemble them, that ſome of them ſuſtain the others, and make them appear; and that all together they make but one entire Whole, then your Eyes will be fully ſatisfied: But if on the contrary, you divide them, your Eyes will ſuffer by ſeeing them *all together* diſpers'd,

pers'd, or each of them *in particular*. *All together*, becauſe the viſual Rays are multiply'd by the Multiplicity of Objects. *Each of them in particular*; becauſe, if you fix your Sight on one, thoſe which are about it will ſtrike you and attract your Eyes to them, which extremely Pains them in this ſort of Separation and Diverſity of Objects. The Eye, for example, is ſatisfied with the Sight of one ſingle Grape, and is diſtracted, if it carries it ſelf at one view, to look upon many ſeveral Grapes which lie ſcatter'd on a Table, we muſt have the ſame regard for the Members; they aggrouppe and contraſt each other in the ſame manner as the Figures do. Few Painters have obſerv'd this Precept as they ought, which is a moſt ſolid Foundation for the Harmony of a Picture.

¶ 137. *The Figures in the Grouppes ought not to be like each other in their Motions*, &c. Take heed in this contraſt to do nothing that is extravagant, and let your Poſtures be always natural. The Draperies, and all things that accompany the Figures, may enter into the contraſt with the Members, and with the Figures themſelves: And this is what our Poet means in theſe words of his Verſes, *Cætera frangant.*

¶ 145. *One ſide of the Picture muſt not be void, while the other is fill'd*, &c. This ſort of Symmetry, when it appears not affected, fills the Picture pleaſingly; keeps it in a kind of balance; and infinitely delights the Eyes, which thereby contemplate the Work with more repoſe.

¶ 152. *As a Play is ſeldom good, in which there are too many Actors*, &c. *Annibal Caracci* did not believe that a Picture cou'd be good, in which there were above twelve Figures. It was *Albano* who told *our Authour* this, and from his mouth I had it. The Reaſons which he gave were, firſt, That he believ'd there ought not be above three great Grouppes of Figures in any Picture: And ſecondly, That Silence and Majeſty were of neceſſity to be there, to render it beautifull; and neither the one nor the other cou'd poſſibly be in a multitude and crowd of Figures. But nevertheleſs, if you are conſtrain'd by the Subject; (*As for Example*, If you painted the *Day of Judgment*, the *Maſſacre of the Innocents*, a *Battel*, &c.) On ſuch occaſions you are to diſpoſe things by great maſſes of Lights and Shadows, and union of Colours, without troubling your ſelf to finiſh every thing in particular, independently one of the other, as is uſual with Painters of a little Genius; and whoſe Souls are uncapable of embracing a great Deſign, or a great Compoſition.

Æmy-

Æmylium circa ludum, Faber imus & ungues
Exprimet, & molles imitabitur ære capillos;
Infelix Operis Summâ, quia ponere totum
Neſciet.

The meaneſt Sculptor in th' Emylian *Square,*
Can imitate in Braſs, the Nails and Hair;
Expert in Trifles, and a cunning Fool,
Able t' expreſs the Parts, but not diſpoſe the whole.
Says *Horace* in his Art of Poetry.

The Extremities of the Joints muſt be ſeldom hidden, ¶ 162.
and the Extremities or End of the Feet never, &c. Theſe Extremities of the Joints are as it were the Hafts or Handles of the Members. *For example,* the Shoulders, the Elbows, the Thighs, and the Knees. And if a Drapery ſhould be found on theſe ends of the Joints, 'tis the duty of Science and of Decorum, to mark them by Folds, but with great diſcretion; for what concerns the Feet, though they ſhould be hidden by ſome part of the Drapery; nevertheleſs, if they are mark'd by Folds, and their ſhape be diſtinguiſh'd, they are ſuppos'd to be ſeen. The word *never*, is not here to be taken in the ſtricteſt Senſe; he means but this, *ſo rarely*, that it may ſeem we ſhould avoid

avoid all occaſions of diſpenſing with the Rule.

¶ 164. *The Figures which are behind others, have neither Grace nor Vigour*, &c. *Raphael* and *Julio Romano*, have perfectly obſerv'd this Maxime, and *Raphael* eſpecially in his laſt Works.

¶ 169. *Avoid alſo thoſe Lines and Contours which are equal, which make Parallels*, &c. He means principally to ſpeak of the Poſtures ſo order'd, that they make together thoſe Geometrical Figures which he condemns.

¶ 176. *Be not ſo ſtrictly tied to Nature*, &c. This *Precept* is againſt two ſorts of Painters; firſt againſt thoſe who are ſo ſcrupulouſly tied to Nature, that they can do nothing without her, who copy her juſt as they believe they ſee her, without adding or retrenching any thing, though never ſo little, either for the Nudities or for the Draperies. And ſecondly, againſt thoſe who Paint every thing by Practice, without being able to ſubject themſelves to retouch any thing, or to examine by the Nature. Theſe laſt, properly ſpeaking, are the *Libertines* of *Painting*, as there are *Libertines* of *Religion*; who have no other Law but the vehemence of their Inclinations which they are reſolv'd not to overcome: and in the ſame manner the *Libertines* of *Painting*, have no other Model but a *Rhodomontado Genius*, and very irregu-

lar

lar, which violently hurries them away. Though theſe two ſorts of Painters, are both of them in *vicious Extremes*, yet nevertheleſs the former ſort ſeems to be the more ſupportable; becauſe though they do not imitate Nature as ſhe is accompany'd by all her Beauties, and her Graces, yet at leaſt they imitate that Nature, which we know and daily ſee. Inſtead of which the others ſhow us a wild or ſalvage Nature, which is not of our acquaintance, and which ſeems to be of a quite new Creation.

Whom you muſt have always preſent as a witneſs to the truth, &c. This paſſage ſeems to be wonderfully well ſaid. The nearer a Picture approaches to the truth, the better it is; and though the Painter, who is its Author, be the firſt Judge of the Beauties which are in it, he is nevertheleſs oblig'd not to pronounce it, till he has firſt conſulted Nature, who is an irreproachable evidence, and who will frankly, but withall truly tell you its Defects and Beauties, if you compare it with her Work. ¶ 178.

And of all other things which diſcover to us the Thoughts and Inventions of the Græcians, *&c.* As good Books, ſuch as are *Homer* and *Pauſanias*; the prints which we ſee of the Antiquities, may extremely contribute to form our Genius, and to ¶ 188.

give

give us great Ideas; in the ſame manner as the Writings of good Authors, are capable of forming a good Style in thoſe who are deſirous of writing well.

¶ 193. *If you have but one ſingle Figure to work upon*, &c. The reaſon of this is, That there being nothing to attract the Sight but this onely Figure, the viſual Rays will not be too much divided by the Diverſity of Colours and Draperies; but onely take heed to put in nothing, which ſhall appear too ſharp or too hard; and be mindfull of the *4th.* Precept, which ſays, that two Extremities are never to touch each other either in Colour or in Light; but that there muſt be a mean, partaking of the one and of the other.

¶ 195. *Let the Drapery be nobly ſpread upon the Body; let the Folds be large*, &c. As *Raphael* practis'd, after he had forſaken the manner of *Pietro Perugino*, and principally in his latter Works.

¶ 196. *And let them follow the order of the parts*, &c. As the faireſt pieces of Antiquity will ſhow us. And take heed, that the folds do not only follow the order of the parts, but that they alſo mark the moſt conſiderable Muſcles; becauſe that thoſe Figures, where the drapery and the naked part are ſeen both together, are much more graceſull than the other.

Without

Without ſitting too ſtreight upon them, &c. Painters ought not to imitate the Ancients in this circumſtance; the ancient Statuaries made their Draperies of wet Linen, on purpoſe to make them ſit cloſe and ſtreight to the parts of their Figures, for doing which they had great reaſon; and in following which the Painters would be much in the wrong: and you ſhall ſee upon what grounds thoſe great Genius's of Antiquity, finding that it was impoſſible to imitate with Marble the fineneſs of ſtuffs or garments which is not to be diſcern'd but by the Colours, the Reflexes, and more eſpecially by the Lights and Shadows, finding it I ſay out of their power to diſpoſe of thoſe things, thought they could not do better nor more prudentially, than to make uſe of ſuch Draperies as hinder'd not from ſeeing through their Folds, the delicacy of the Fleſh, and the purity of the Outlines; things which truly ſpeaking they poſſeſt in the laſt perfection, and which in all appearance were the ſubject of their chief ſtudy. But Painters, on the contrary, who are to deceive the Sight, quite otherwiſe than Statuaries, are bound to imitate the different ſorts of Garments, ſuch as they naturally ſeem; and ſuch as Colours, Reflexes, Lights and Shadows (of all which they are Maſters) can make them appear: Thus we ſee that ¶ 200.

thoſe who have made the neareſt imitations of Nature, have made uſe of ſuch Stuffs (or Garments) which are familiar to our Sight, and theſe they have imitated with ſo much Art that in beholding them we are pleas'd that they deceive us; ſuch were *Titian*, *Paul Veroneſe*, *Tintoret*, *Rubens*, *Van Dyck*, and the reſt of the good Colouriſts, who have come neareſt to the truth of Nature: Inſtead of which, others who have ſcrupulouſly tied themſelves to the practice of the Ancients, in their Draperies, have made their works crude and dry; and by this means have found out the lamentable ſecret how to make their Figures harder than even the Marble it ſelf. As *Andrea Mantegna*, and *Pietro Perugino* have done, and *Raphael* alſo had much of that way in his firſt Works, in which we behold many ſmall foldings often repleited, which look like ſo many Whipcords. 'Tis true theſe repetitions are ſeen in the *Ancient Statues*, and they are very proper there. Becauſe they who made uſe of wet Linen, and cloſe Draperies, to make their Figures look more tender, reaſonably foreſaw that the Members would be too naked, if they left not more than two or three Folds, ſcarce appearing ſuch as thoſe ſorts of Draperies afford the Sight, and therefore have us'd thoſe Repetitions of many Folds, yet in.

in ſuch a manner that the Figures are always ſoft and tender, and thereby ſeem oppoſite to the hardneſs of Marble. Add to this, that in *Sculpture*, 'tis almoſt impoſſible that a Figure cloath'd with courſe Draperies, can make a good effect on all the ſides; and that in Painting the Draperies of what kind ſoever they be, are of great advantage, either to unite the Colours and the Grouppes, or to give ſuch a ground as one would wiſh to unite or to ſeparate, or farther, to produce ſuch reflections as ſet off, or for filling void ſpaces, or in ſhort for many other advantages, which help to deceive the Sight, and which are no ways neceſſary to *Sculptors*, ſince their Work is always of *Relievo*.

Three things may be inferr'd from what I have ſaid concerning the rule of Draperies. Firſt, that the *Ancient Sculptors* had reaſon to cloath their Figures as we ſee them. Secondly, that *Painters* ought to imitate them in the order of their Folds, but not in their quality nor in their number. Thirdly, That *Sculptors* are oblig'd to follow them as much as they can, without deſiring to imitate unprofitably or improperly the manners of the Painters, and to make many ample Folds, which are inſufferable hardneſſes, and more like a Rock than a natural Garment.

See the 211*th. Remark* about the middle of it.

¶ 202. *And if the parts be too much diſtant from each other*, &c. 'Tis with intent to hinder (as we have ſaid in the rule of Grouppes) the viſual Rays, from being too much divided, and that the Eyes may not ſuffer by looking on ſo many objects, which are ſeparated. *Guido* was very exact in this obſervation. See in the Text the end of the *Rule* which relates to Draperies.

¶ 204. *And as the Beauty of the Limbs conſiſts not in the quantity and riſing of the Muſcles*, &c. *Raphael* in the beginning of his Painting, has ſomewhat too much multiply'd the Folds; becauſe being with reaſon charm'd with the graces of the Ancients, he imitated their Beauties ſomewhat too regularly; but having afterwards found that this quantity of Folds glitter'd too much upon the Limbs, and took off that Repoſe and Silence which in Painting are ſo friendly to the Eyes; he made uſe of a contrary conduct in the works which he painted afterwards, which was at that time when he began to underſtand the effect of Lights, of Grouppes, and the oppoſitions of the Lights and Shadows, ſo that he wholly chang'd his manner, (this was about eight years before his death) and though he always gave a Grace to whatſoever he painted, yet he made appear in his latter works, a Greatneſs,

neſs, a Majeſty, and a Harmony quite other than what we ſee in his firſt manner: And this he did by leſſening the number of his Folds, making them more large and more oppoſing them, and by making the Maſſes of the Lights and Shadows, greater and more diſentangl'd. Take the pains to examine theſe his different manners in the Prints which we ſee of that *Great Man.*

As ſuppoſing them to be Magiſtrates, their Draperies ought to be large, &c. Yet make not your Draperies ſo large that they may be big enough to cloath four or five Figures, as ſome there are who follow that method. And take heed that the folding be natural and ſo diſpos'd, that the Eye may be directed to diſcover the Folds from the beginning of them to the end. By Magiſtrates, he means all great and grave Perſons, and ſuch as are advanc'd in age. ¶ 210.

If Ladies or Damſels, light and ſoft, &c. By this name of *Ladies*, *Maids*, or *Damſels*, he means all young perſons, ſlender, finely ſhap'd, aery and delicate. Such as are *Nymphs*, and *Naiades*, and *Fountains*. *Angels* are alſo comprehended under this head, whoſe Drapery ſhould be of pleaſing Colours, and reſembling thoſe which are ſeen in the Heavens, and chiefly when they are ſuſpended in the Air. They are only ſuch ¶ 211.

ſorts

ſorts of light habits as are ſubject to be rufflʼd by the Winds, which can bear many Folds; yet ſo that they may be freed from any hardneſſes. ʼTis eaſie for every one to judge that betwixt the Draperies of *Magiſtrates*, and thoſe of *young Maids*; there muſt be ſome mediocrity of Folds, ſuch as are moſt commonly ſeen and obſerv'd, as in the Draperies of a *Chriſt*, of a *Madonna*, of a *King*, a *Queen*, or a *Dutcheſs*, and of other perſons of Conſideration and Majeſty; and thoſe alſo who are of a middle age with this diſtinction, that the Habits muſt be made more or leſs rich, according to the dignity of the Perſons; and that *Cloth Garments* may be diſtinguiſh'd from thoſe of *Silk*, *Sattin* from *Velvets*, *Brocard* from *Embroidery*, and that in one word the Eye may be deceiv'd by the truth and the difference of the Stuffs. Take notice if you pleaſe, that the light and tender Draperies having been onely given to the Female Sex, the *Ancient Sculptors* have avoided as much as they could to cloath the Figures of Men, becauſe they thought, (as we have formerly ſaid) that in Sculpture Garments could not be well imitated, and that great Folds made a very bad effect. There are almoſt as many examples of this truth, as amongſt the Ancients there are Statues of naked men. I will name only that of *Laocoon*, which

accor-

according to all probability ought to have been cloath'd: And in effect what likelihood can there be, that the Son of a King, and the Prieſt of *Apollo* ſhould appear naked in the actual Ceremony of Sacrifice. For the Serpents paſs'd from the Iſle of *Tenedos* to the *Trojan* Shore, and ſurpriz'd *Laocoon* and his Sons while they were ſacrificing to *Neptune* on the *Sea Shore*, as *Virgil* witneſſes in the ſecond of his *Eneids*. Notwithſtanding which, the * Sculptors who were Authors of this noble work had well conſider'd, that they could not give Veſtments ſuitable to the quality of the Perſons repreſented, without making as it were a heap of Stones, whoſe Maſs would rather be like a Rock, than thoſe three admirable Figures, which will ever be the Admiration of all Ages. And for this reaſon of two inconveniences, they judg'd that of Draperies to be greater, than that which was againſt the truth itſelf.

* Polydorus, Athenodorus, *and* Ageſander, *all* Rhodians.

This obſervation well confirms what I have ſaid in the 200*th. Remark*. It ſeems to me, that it deſerves you ſhould make ſome reflection on it; and to eſtabliſh it the better in your mind, I will tell you, that *Michael Angelo*, following *this Maxim*, has given the *Prophets* which he painted in the *Chappel* of the *Pope*, ſuch Draperies whoſe Folds

Folds are large, and whoſe Garments are courſe, inſtead of which the *Moſes*, which he has made in *Sculpture*, is habited with a Drapery much more cloſe to the parts and holding more of the *Ancients*. Nevertheleſs he is a *Prophet* as well as thoſe in the *Chappel*, a man of the ſame quality, and to whom *Michael Angelo* ought to have given the ſame Draperies, if he had not been hinder'd by thoſe very reaſons which have been given you.

¶ 215. *The Marks or Enſigns of Vertues*, &c. That is to ſay of the Sciences and Arts. The *Italians* call a man a *Vertuoſo*, who loves the noble Arts, and is a Critick in them. And amongſt our *French* Painters, the word *Vertueux*, is underſtood in the ſame Signification.

¶ 217. *But let not the work be too much enrich'd with Gold or Jewels*, &c. *Clemens Alexandrinus* relates, That *Apelles having ſeen a* Helena, *which a young Scholar of his had made and adorn'd with a great quantity of Golden Ornaments and Jewels, ſaid to him, My good* Friend, *though thou couldſt not make her beautifull, at leaſt thou haſt made her rich.* Beſides that, theſe glittering things in Painting, as precious Stones prodigally ſtrew'd over the habits are deſtructive to each other, becauſe they draw the Sight to ſeveral places at the ſame time, and that they

Lib. 2. Pædag. cap. 12.

they hinder round Bodies from turning and making their due effect; 'tis the very quantity which often makes us judge that they are falſe. And beſides it is to be preſum'd, that precious things are always rare. *Corinna*, that learned *Theban* Lady, reproach'd *Pindar*, whom ſhe had five times overcome in Poetry, that he ſcatter'd through all his works the Flowers of *Parnaſſus* too prodigally, ſaying to him, *That men ſow'd with the Hand, and not with the Sack*: for which reaſon a Painter ought to adorn his Veſtments with great diſcretion. And precious Stones look exceedingly well, when they are ſet in thoſe places which we would make to come out of the Picture; *as for example*, on a Shoulder, or an Arm to tie ſome Drapery, which of it ſelf is of no ſtrong colouring. They do alſo perfectly well with white and other light Colours, which are us'd in bringing the Parts or Bodies forward, becauſe Jewels make a ſhow and glitter through the oppoſition of the great Lights in the deep brown, which meet together. Plutarch.

¶ 220. *'Tis very expedient to make a model of thoſe things which we have not in our Sight, and whoſe nature is difficult to be retain'd in the Memory*, &c. *As for example*, the Grouppes of many Figures, the Poſtures difficult to be long kept, the Figures in

the Air, in Ceilings, or much rais'd above the Sight; and even of Animals, which are not eaſily to be diſpos'd.

By this rule we plainly ſee how neceſſary it is for a Painter to know how to *model*, and to have many Models of ſoft Wax. *Paul Veroneſe* had ſo good ſtore of them, with ſo great a quantity of different ſorts, that he would paint a whole hiſtorical Compoſition on a perſpective Plan, how great and how diverſified ſoever it were. *Tintoret* practis'd the ſame, and *Michael Angelo* (as *Giovan. Bapt. Armenini* relates) made uſe of it, for all the Figures of his *day of Judgment*. 'Tis not that I would adviſe any one who would make any very conſiderable work, to finiſh after theſe ſorts of Models, but they will be of vaſt uſe and advantage to ſee the Maſſes of great Lights, and great Shadows, and the effect of the whole together. For what remains, you are to have a ★ Lay-man almoſt as big as the life, for every Figure in particular, beſides the natural Figure before you, on which you muſt alſo look, and call it for a witneſs, which muſt firſt confirm the thing to you, and afterwards to the Spectators as it is in reality.

★ *A Figure made of wood or cork, turning upon joints.*

You may make uſe of theſe Models with delight, if you ſet them on a *Perſpective Plan*, which will

will be in the manner of a Table made on purpoſe. You may either raiſe or let it down according to your convenience; and if you look on your Figures through a hole ſo contriv'd, that it may be mov'd up and down, it will ſerve you for a point of Sight and a point of Diſtance, when you have once fix'd it.

The ſame hole will further ſerve you to ſet your Figures in the Ceiling and diſpos'd upon a Grate of Iron-wire, or ſupported in the Air by little Strings rais'd at diſcretion, or by both ways together.

You may joyn to your Figures what you ſee fitting, provided that the whole be proportion'd to them; and in ſhort what you your ſelf may judge to be of no greater bigneſs than theirs. Thus, in whatſoever you do there will be more of truth ſeen, your work it ſelf will give you infinite delight, and you will avoid many doubts and difficulties which often hinder you, and chiefly for what relates to *lineal perſpective*, which you will there infallibly find, provided that you remember to proportion all things to the greatneſs of your Figures and eſpecially the points of Sight and of Diſtance; but for what belongs to *aerial perſpective*, that not being found, the judgment muſt ſupply it. *Tintoret*, as *Ridolphi* tells us in his life,

had made Chambers of Board and Paſt-board, proportion'd to his Models with Doors and Windows, through which he diſtributed on his Figures artificial Lights, as much as he thought reaſonable, and often paſs'd ſome part of the night to conſider and obſerve the effect of his Compoſitions. His *Models* were of two Foot high.

¶ 221. *We are to conſider the places where we lay the Scene of the Picture*, &c. This is what Monſieur *de Chambray*, calls, to do things according to *Decorum*. See what he ſays of it, in the *Interpretation* of *that word* in his *Book* of the *Perfection of Painting*. 'Tis not ſufficient that in the Picture there be nothing found which is contrary to the place, where the action which is repreſented, paſſes; but we ought beſides, to mark out the place and make it known to the Spectator by ſome particular Addreſs, that his mind may not be put to the pains of diſcovering it, as whether it be *Italy*, or *Spain*, or *Greece*, or *France*; whether it be near the Sea ſhore, or the Banks of ſome River, whether it be the *Rhine*, or the *Loyre*; the *Po*, or the *Tyber*; and ſo of other things, if they are eſſential to the Hiſtory. " Nealces, *a man of Wit and an inge-*
Lib. 25. 12. " *nious Painter, as* Pliny *tells us, being to paint a* " *Naval Fight betwixt the* Egyptians *and the* Per- " ſians, *and being willing to make it known that the* " *Battle*

" *Battle was given upon the* Nile, *whoſe waters are*
" *of the ſame Colour with the Sea, drew an Aſs drink-*
" *ing on the Banks of the River, and a Crocodile en-*
" *deavouring to ſurprize him.*

Let a Nobleneſs and Grace, &c. It is difficult enough to ſay what this *Grace of Painting* is; 'tis to be conceiv'd and underſtood much more eaſily than to be explain'd by words. It proceeds from the illuminations of an excellent Mind, which cannot be acquir'd, by which we give a certain turn to things which makes them pleaſing. A Figure may be deſign'd with all its proportions, and have all its parts regular, which notwithſtanding all this, ſhall not be pleaſing, if all thoſe parts are not put together in a certain manner, which attracts the Eye to them, and holds it fix'd upon them: For which reaſon there is a difference to be made betwixt Grace and Beauty. And it ſeems that *Ovid* had a mind to diſtinguiſh them, when he ſaid (ſpeaking of *Venus*) ¶ 222.

Multaque cum formâ gratia miſta fuit.

A matchleſs Grace was with her Beauty mix'd.

And *Suetonius* ſpeaking of *Nero*, ſays, he was rather beautifull than gracefull. *Vultu pulchro, magis*

magis quam venuſto. How many fair women do we ſee, who pleaſe us much leſs than others, who have not ſuch beautifull Features? 'Tis by this grace that *Raphael* has made himſelf the moſt renown'd of all the *Italians*, as *Apelles* by the ſame means carry'd it above all the *Greeks*.

¶ 233. *This is that in which the greateſt difficulty conſiſts*, &c. For two reaſons, both becauſe great ſtudy is to be made as well upon the ancient Beauties and on noble Pictures, as upon nature it ſelf: and alſo becauſe that part depends entirely on the *Genius*, and ſeems to be purely the gift of Heaven, which we have receiv'd at our Birth, upon which account our Author adds, *Undoubtedly we ſee but few, whom in this particular*, Jupiter *has regarded with a gracious Eye, ſo that it belongs only to thoſe elevated Souls, who partake ſomewhat of Divinity to work ſuch mighty wonders.* Though they who have not altogether receiv'd from Heaven this precious Gift, cannot acquire it without great Labour, nevertheleſs 'tis needfull in my opinion, that both the one and the other ſhould perfectly learn the character of every Paſſion.

All the Actions of the *ſenſitive Appetite* are in Painting call'd *Paſſions*, becauſe the Soul is agitated by them, and becauſe the Body ſuffers through them, and is ſenſibly alter'd. They are

thoſe

thoſe divers Agitations and different Motions of the Body in general, and of every one of its parts in particular, that our excellent Painter ought to underſtand, on which he ought to make his ſtudy, and to form to himſelf a perfect Idea of them. But it will be proper for us to know in the firſt place, that the Philoſophers admit eleven, *Love*, *Hatred*, *Deſire*, *Shunning*, *Joy*, *Sadneſs*, *Hope*, *Deſpair*, *Boldneſs*, *Fear* and *Anger*. The Painters have multiply'd them not onely by their different *Degrees*, but alſo by their different *Species*, for they will make, *for example*, ſix perſons in the ſame degree of *Fear*, who ſhall expreſs that Paſſion all of them differently. And 'tis that diverſity of *Species* which diſtinguiſhes thoſe Painters who are *able Artiſts*, from thoſe whom we may call *Manneriſts*, and who repeat five or ſix times over in the ſame Picture the ſame Hairs of a Head. There are a vaſt number of other Paſſions, which are as the Branches of thoſe which we have nam'd: we might for example, under the Notion of Love, comprehend *Grace*, *Gentleneſs* and *Civility*; *Careſſes*, *Embraces*, and *Kiſſes*, *Tranquillity* and *Sweetneſs*; and without examining whether all theſe things which Painters comprize under the name of *Paſſions*, can be reduc'd to thoſe of the *Philoſophers*, I am of opinion that every

every one may uſe them at his pleaſure, and that he may ſtudy them after his own manner; the name makes nothing. One may even make Paſſions of *Majeſty*, *fierceneſs*, *Diſſatisfaction*, *Care*, *Avarice*, *Sloathfulneſs*, *Envy*, and many other things like *theſe*. Theſe *Paſſions* (as I have ſaid,) ought to be learnt from the life it ſelf, or to be ſtudied on the *Ancient Statues* and *excellent Pictures*: we ought to ſee, *for example*, all things which belong to *Sadneſs*, or ſerve to expreſs it to deſign them carefully, and to imprint in our Memories after ſuch a manner, as we may diſtinctly underſtand ſeven or eight kinds of them more or leſs, and immediately after draw them upon Paper without any other *Original* than the *Image* which we have conceiv'd of them. We muſt be perfect Maſters of them: but above all, we muſt make ſure of poſſeſſing them throughly. We are to know that it is ſuch or ſuch a ſtroke, or ſuch a Shadow ſtronger or weaker, which make ſuch or ſuch a *Paſſion* in this or that degree. And thus, if any one ſhould ask you, what makes in Painting the *Majeſty* of a *King*, the *Gravity* of a *Hero*, the *Love* of a *Chriſt*, the *Grief* of a *Madonna*, the *Hope* of the *good Thief*, the *Deſpair* of the *bad One*, the *Grace* and *Beauty* of a *Venus*, and in fine the *Character* of any *Paſſion* whatſoever, you may anſwer poſitively,

tively, on the ſpot, and with aſſurance, that it is *ſuch a Poſture* or *ſuch lines* in the parts of the *Face*, form'd of *ſuch* or *ſuch a faſhion*, or even the one and the other both together: for the parts of the Body ſeparately, make known the *Paſſions* of the *Soul* or elſe conjoyntly one with the other. But of all the *parts* the *Head* is that which gives the moſt of *Life*, and the moſt of *Grace* to the *Paſſion*, and which alone contributes more to it, than all the reſt together. The *others ſeparately* can onely expreſs ſome certain *Paſſions*, but the *Head* expreſſes *all of them*; nevertheleſs there are ſome which are more particular to it; as, *for example*, *Humility*, which it expreſſes by the ſtooping or bending of the *Head*. *Arrogance*, when it is lifted, or as we ſay, toſs'd up. *Languiſhment*, when we hang it on one ſide, or lean it upon one Shoulder. *Obſtinacy* (or as the *French* calls it *Opiniatreté*,) with a certain ſtubborn, unruly, barbarous Humour, when 'tis held upright, ſtiff, and poiz'd betwixt the Shoulders. And of the reſt, there are many marks more eaſily conceiv'd than they can be expreſs'd; as, *Baſhfulneſs*, *Admiration*, *Indignation*, and *Doubt*. 'Tis by the *Head* that we make known more viſibly our *Supplications*, our *Threatnings*, our *Mildneſs*, our *Haughtineſs*, our *Love*, our *Hatred*, our *Joy*, our *Sadneſs*, our

Humility; in fine, 'tis enough to ſee the *Face*, and to underſtand the *Mind* at half a word. *Bluſhing and Paleneſs* ſpeak to us, as alſo the mixture of them both.

The parts of the *Face* do all of them contribute to expoſe the Thoughts of our *Hearts*; but above the reſt, the *Eyes*, which are as it were the two Windows through which the Soul looks out and ſhows it ſelf. The *Paſſions* which they more particularly expreſs, are *Pleaſure*, *Languiſhment*, *Diſdain*, *Severity*, *Sweetneſs*, *Admiration* and *Anger*. *Joy* and *Sadneſs* may bear their parts, if they did not more eſpecially proceed from the *Eye-brows* and the *Mouth*. And the two parts laſt nam'd agree more particularly in the expreſſion of thoſe two *Paſſions*; nevertheleſs if you joyn the *Eyes* as a third, you will have the Product of a wonderfull Harmony for all the *Paſſions* of the *Soul*.

The *Noſe* has no Paſſion which is particular to it, it onely lends its aſſiſtance to the others before nam'd, by the ſtretching of the *Noſtrils*, which is as much mark'd in *Joy*, as it is in *Sadneſs*. And yet it ſeems that *Scorn* makes us wrinkle up the *Noſe* and ſtretch the *Noſtrils* alſo, at the ſame time, drawing up the *upper Lip* to the place which is near the corners of the *Mouth*. The

Ancients

Ancients made the *Noſe* the ſeat of *Deriſion*; *eum ſubdolæ irriſioni dicaverunt*, ſays *Pliny*; that is, they dedicated the Noſe to a cunning ſort of Mockery. We read in the 3*d. Satyre* of *Perſius*, *Diſce, ſed ira cadat Naſo, rugoſaque ſanna*; Learn, but let your Anger fall from your Noſe and the ſneering Wrinkles be diſmounted. And *Philoſtratus* in the Picture of *Pan* whom the *Nymphs* had bound, and ſcornfully inſulted over, ſays of that God; " *that before this, he was accuſtom'd to ſleep with* " *a peaceable Noſe, ſoftning in his ſlumbers the* " *Wrinkles of it, and the Anger which commonly* " *mounted to that part; but now his Noſtrils were* " *widen'd to the laſt degree of Fury.* For my own part, I ſhould rather believe that the *Noſe* was the ſeat of *Wrath* in Beaſts than in Mankind, and that it was unbecoming of any God but onely *Pan*, who had very much of the Beaſt in him, to wrinkle up his *Noſe* in *Anger*, like other Animals. The moving of the *Lips* ought to be but moderate, if it be in *Converſation*, becauſe we ſpeak much more by the *Tongue* than by the *Lips*: And if you make the *Mouth* very open, 'tis onely when you are to expreſs the violence of *Paſſion*, and more properly of *Anger*.

For what concerns the *Hands*, they are the Servants of the *Head*, they are his Weapons and his

Auxiliaries; without them the action is weak, languiſhing, and half dead, their Motions which are almoſt infinite, make innumerable expreſſions: Is it not by *them*, that we *deſire*, that we *hope*, that we *promiſe*, that we *call towards us*, and that we *reject?* beſides, *they* are the inſtruments of our *Threats*, of our *Petitions*, of the *Horror* which we ſhow for things, and of the *Praiſes* which we give them: By them we *fear*, we *ask Queſtions*, we *approve*, and we *refuſe*, we ſhow our *Joy* and our *Sadneſs*, our *Doubts*, and our *Lamentations*, our *Concernments of Pity*, and our *Admirations*. In ſhort, it may be ſaid, that they are the *Language* of the *Dumb*, that they contribute not a little to the ſpeaking of the *univerſal Tongue*, common to all the World, which is that of *Painting*.

Now to tell you how theſe parts are to be diſpos'd, ſo as to expreſs the different *Paſſions*, is impoſſible; no preciſe *Rules* can be given of it, both becauſe the task it ſelf is infinite, and alſo becauſe every one is left to the Conduct of his own *Genius*, and to the Fruit of his former Studies; onely remember to be carefull, that all the actions of your Figures muſt be natural. " *It ſeems* " *to me*, ſays *Quinctilian*, ſpeaking of the Paſſions, " *That this part which is ſo noble and ſo great, is*

" *not*

" *not altogether unacceſſible, and that an eaſie way*
" *may be found to it; 'tis to conſider nature and to*
" *copy her, for the Spectators are ſatisfied, when in*
" *artificial things they can diſcern that nature which*
" *they are accuſtom'd to behold.* This paſſage of *Quinctilian* is perfectly explain'd by the words of an excellent Maſter which our Author propoſes to us for a rule: they are theſe which follow. *That the ſtudied Motions of the Soul, are never ſo natural as thoſe which we ſee in the tranſport of a true paſſion.* Theſe Motions will better be expreſs'd, and be much more natural, if we enter into the ſame thoughts, become of the ſame piece, and imagine our ſelves to be in the ſame circumſtances with thoſe whom we would repreſent. " *For Nature,*
" ſays *Horace* in his Art of Poetry, *diſpoſes the in-*
" *ſide of Mankind to all ſorts of Fortunes, ſometimes*
" *ſhe makes us contented, ſometimes ſhe drives us in-*
" *to Choler, and ſometimes ſhe ſo oppreſſes us with*
" *Grief, that ſhe ſeems to tread us down and plunge us*
" *into mortal Anxieties; and on all theſe occaſions,*
" *ſhe drives outwards the Motions of the Heart by*
" *the Tongue which is her Interpreter.* Now inſtead of the *Tongue*, let the Painter ſay by the *Actions*, which are her Interpreters. " *What means*
" *have we,* (ſays *Quinctilian,*) *to give a Colour to*
" *a thing if we have not the ſame Colour; 'tis ne-*

" *ceſſary*

" *ceſſary that we our ſelves ſhould firſt be touch'd*
" *with a Paſſion before we endeavour to move others*
" *with it. And how*, continues he, *can we be*
" *touch'd, ſince the Paſſions are not in our power?*
" *This is the way in my opinion; We muſt form to our*
" *ſelves the Viſions and Images of abſent things, as if*
" *they were in reality before our Eyes; and he who*
" *conceives theſe Images with the greateſt ſtrength of*
" *Imagination, ſhall poſſeſs that part of the Paſſions*
" *with the moſt advantage and the greateſt eaſe.* But we muſt take care, as I have already ſaid, that in theſe viſions, the Motions may be natural, for there are ſome who imagine they have given abundance of Light to their Figures, when they have made them do *violent* and *extravagant Actions*, which we may more reaſonably call the *Convulſions* or *Contorſions of the Body*, than the *Paſſions of the Mind*; and by this means often put themſelves to much pains, to find a ſtrong Paſſion, where no Paſſion is requir'd. Add to all that I have ſaid concerning the Paſſions, that we are to have a very ſerious regard to the quality of the Perſons who are to be expreſs'd in *Paſſions*. The *Joy* of a *King* ought not to reſemble that of a *Serving-man*. And the *Fierceneſs* of a *private Soldier* muſt not be like that of an *Officer*. In theſe differences conſiſts all the *Fineneſs* and *Delicacy* of the *Paſſions*.

Paulo

Paulo Lomazzo has written at large on every *Paſſion* in particular, in his *ſecond Book*, but beware you dwell not too long upon it, and endeavour not to force your Genius.

Some Reliques of it took Sanctuary under ground, ¶ 247. &c. All the ancient Painting that was in *Italy* periſh'd in the Invaſion of the *Hunns* and *Goths*, excepting thoſe works which were hidden under ground or there painted, which by reaſon they had not been much expos'd to view, were preſerv'd from the inſolence of thoſe *Barbarians*.

The Cromatique part or Colouring, &c. The ¶ 256. third and laſt part of Painting, is call'd the *Cromatique* or Colouring. Its object is *Colour*, for which reaſon, Lights and Shadows are therein alſo comprehended, which are nothing elſe but white and brown (or dark,) and by conſequence have their place among the *Colours*. *Philoſtratus* ſays in his life of *Apollonius*, " *That it may be truly* " *call'd Painting which is made only with two Colours,* " *provided the Lights and Shadows be obſerv'd in it: for* " *there we behold the true reſemblance of things with* " *their Beauties*; *we alſo ſee the Paſſions, though* " *without other Colours: ſo much of life may be alſo* " *expreſs'd in it, that we may perceive even the very* " *Bloud: the Colour of the Hair and of the Beard,* " *are likewiſe to be diſcern'd, and we can diſtinguiſh*

" *without*

" *without confuſion, the fair from the black, and the*
" *young from the old, the differences betwixt the white*
" *and the flaxen hair; we diſtinguiſh with eaſe betwixt*
" *the* Moors *and the* Indians; *not onely by the* Ca-
" mus *Noſes of the Blacks, their woolly Hair and*
" *their high Jaws, but alſo by that black Colour which*
" *is natural to them.* We may add to what *Philoſtratus* has ſaid, that with two onely Colours, the Light and the Dark, there is no ſort of Stuff or Habit but may be imitated; we ſay then, that the colouring makes its obſervations on the Maſſes or Bodies of the Colours, accompany'd with Lights and Shadows more or leſs evident by degrees of diminution, according to the Accidents. Firſt of a luminous Body; as for example, the Sun or a Torch. Secondly, of a diaphanous or tranſparent Body, which is betwixt us and the object, as the Air either pure or thick, or a red Glaſs, &c. Thirdly, of a ſolid Body illuminated, as a Statue of white Marble, a green Tree, a black Horſe, &c. Fourthly, from his part, who regards the Body illuminated, as beholding it either near or at a diſtance, directly in a right Angle, or aſide in an obtuſe Angle, from the top to the bottom, or from the bottom to the top. This part in the knowledge which it has of the vertue of Colours, and the Friendſhip

which

which they have with each other, and alſo their Antipathies, it comprehends the Strength, the Relievo, the Briskneſs, and the Delicacy which are obſerv'd in good Pictures, the management of *Colours*, and the labour depend alſo on this laſt part.

Her Siſter, &c. That is to ſay, the *Deſign* or *Drawing*, which is the *ſecond part* of *Painting*; which conſiſting onely of Lines, ſtands altogether in need of the *Colouring* to appear. 'Tis for this reaſon, that our Author calls this part her Siſters *Procurer*, that is, the *Colouring* ſhows us the Deſign, and makes us fall in love with it. ¶ 263.

The Light produces all kinds of Colours, &c. Here are three *Theorems* ſucceſſively following, which our Author propoſes to us, that from thence we may draw ſome concluſions. You may likewiſe find others, which are in the nature of ſo many *Propoſitions* to which we ought to agree, that from thence we may draw the *Precepts* contain'd in the following part of this *Treatiſe*; they are all founded on the Senſe of *Seeing*. ¶ 267.

Which ought to be the moſt, &c. See the *Remark of number* 152. ¶ 280.

That you may make the Bodies appear enlightned by the ſhadows which bound your Sight, &c. That is properly to ſay, that after the great Lights, there muſt be great Shadows, which we call repoſes: ¶ 283.

becauſe in reality the Sight would be tired, if it were attracted by a Continuity of glittering objects. The Lights may ſerve for a repoſe to the Darks, and the Darks to the Lights. I have ſaid in another place, that a *Grouppe of Figures* ought to be conſider'd, as a *Choir of Muſick*, in which the *Baſes* ſupport the *Trebles*, and make them to be heard with greater pleaſure. Theſe repoſes are made two ſeveral ways, one of which is *Natural*, the other *Artificial*. The *Natural* is made by an extent of Lights or of Shadows; which naturally and neceſſarily follow ſolid Bodies, or the Maſſes of ſolid Bodies aggroupp'd when the Light ſtrikes upon them. And the *Artificial* conſiſts in the Bodies of Colours, which the Painter gives to certain things, ſuch as pleaſes him; and compoſes them in ſuch a manner, that they do no injury to the objects which are near them. A Drapery, *for example*, which is made yellow or red on ſome certain place, in another place may be brown, and will be more ſuitable to it, to produce the effect requir'd. We are to take occaſion as much as poſſibly we can, to make uſe of the firſt manner, and to find the repoſe of which we ſpeak, by the Light and by the Shadow, which naturally accompany ſolid Bodies. But ſince the Subjects on which we work are not always

ways favourable to diſpoſe the Bodies as we deſire, a Painter in ſuch a caſe may take his advantage by the Bodies of Colours, and put into ſuch places as ought to be darken'd, Draperies or other things which we may ſuppoſe to be naturally brown and ſully'd, which will produce the ſame effect and give him the ſame repoſes as the Shadows would which could not be caus'd by the diſpoſition of the objects.

Thus, an underſtanding Painter will make his advantages both of the one manner and the other. And if he makes a deſign to be grav'd, he is to remember that the *Gravers* diſpoſe not their Colours as the *Painters* do; and that by conſequence he muſt take occaſion to find the reaſon of his *Deſign*, in the natural Shadows of the Figures, which he has diſpos'd to cauſe the effect. *Rubens* has given us a full information of this in thoſe prints of his which he caus'd to be engrav'd; and I believe that nothing was ever ſeen more beautifull in that kind: the whole knowledge of Grouppes, of the Lights and Shadows, and of thoſe Maſſes which *Titian* calls a *Bunch of Grapes*, is there expos'd ſo clearly to the Sight, that the view of thoſe *Prints* and the carefull obſervation of them, might very much contribute to the forming of an *able Painter*. The beſt and faireſt

of them are graven by *Vorſterman*, *Pontius*, and *Bolſvert*, all of them admirable *Gravers*, whoſe works *Rubens* himſelf took care to overſee, and which without doubt you will find to be excellent if you examine them. But expect not there the *Elegance* of *Deſign*, nor the *Correctneſs* of the *Out-lines*.

'Tis not but the Gravers can, and ought to imitate the Bodies of the Colours by the degrees of the Lights and Shadows, as much as they ſhall judge that this imitation may produce a good effect: on the contrary, 'tis impoſſible in my opinion to give much ſtrength to what they grave, after the works of the School, and of all thoſe who have had the knowledge of Colours and of the Contraſt of the Lights and Shadows, without imitating in ſome ſort the Colour of the Objects, according to the relation which they have to the degrees of white and black. We ſee certain Prints of good *Gravers* different in their kinds, where theſe things are obſerv'd, and which have a wonderfull ſtrength. And there appears in publick of late years, a *Gallery* of Arch-duke *Leopold*, which though very ill graven, yet ſhows ſome part of the Beauty of its *Originals*, becauſe the Gravers who have executed it, though otherwiſe they were ſufficiently ignorant, have obſerv'd in

almoſt

almoſt the greateſt parts of their Prints, the Bodies of Colours in the relation which they have to the degrees of the Lights and Shadows. I could wiſh the *Gravers* would make ſome reflection upon this *whole Remark*, 'tis of wonderfull conſequence to them; for when they have attain'd to the knowledge of theſe repoſes, they will eaſily reſolve thoſe difficulties which many times perplex them: And then chiefly when they are to engrave after a Picture, where neither the Lights and Shadows, nor the Bodies of the Colours are skilfully obſerv'd, though in its other parts the Picture may be well perform'd.

In the ſame manner as we behold it in a Convex Mirror, &c. A *Convex Mirror* alters the objects which are in the middle, ſo that it ſeems to make them come out from the *Superficies*. The Painter muſt do in the ſame manner in reſpect of the Lights and Shadows of his Figures, to give them more Relievo and more Strength. ¶ 286.

And let thoſe which turn be of broken Colours, as being leſs diſtinguiſh'd and nearer to the borders, &c. 'Tis the duty of a *Painter*, even in this alſo, to imitate the *Convex Mirror*, and to place nothing which glares either in Colour or in Light at the borders of his Picture; for which, there are two reaſons, the firſt is, that the Eye at the firſt view ¶ 290.

directs

directs it ſelf to the midſt of the object, which is preſented to it, and by conſequence, muſt there neceſſarily find the principal object, in order to its ſatisfaction. And the other reaſon is, that the ſides or borders being overcharg'd with a ſtrong and glittering work attract the Eyes thither, which are in a kind of Pain, not to behold a continuity of that work, which is on the ſudden interrupted, by the borders of the Picture; inſtead of which the borders being lighten'd and eas'd of ſo much work, the Eye continues fixt on the Center of the Picture, and beholds it with greater pleaſure. 'Tis for the ſame reaſon, that in a great compoſition of Figures, thoſe which coming moſt forward, are cut off by the bottom of the Picture, will always make an ill effect.

¶ 329. *A bunch of Grapes*, &c. 'Tis ſufficiently manifeſt, that *Titian* by this judicious and familiar compariſon, means that a Painter ought to collect the objects, and to diſpoſe them in ſuch a manner, as to compoſe one whole; the ſeveral contiguous parts of which, may be enlighten'd; many ſhadow'd and others of broken Colours to be in the turnings, as on a Bunch of Grapes, many Grapes, which are the parts of it, are in the Light, many in the Shadow, and the reſt faintly colour'd to make them go farther back. *Titian* once

once told *Tintoret*, *That in his greateſt works, a Bunch of Grapes had been his principal rule and his ſureſt guide.*

Pure or unmix'd white, either draws an object ¶ 330. *nearer or carries it off to farther diſtance. It draws it nearer with black, and throws it backward without it*, &c. All agree that white can ſubſiſt on the fore-ground of the Picture, and there be us'd without mixture; the queſtion therefore is to know, if it can equally ſubſiſt and be plac'd in the ſame manner, upon that which is backward, the Light being univerſal and the Figures ſuppos'd in a Campaign and open Field.

Our *Author* concludes affirmatively, and the reaſon on which he eſtabliſhes his rule is this, That there being nothing which partakes more of the Light than Whiteneſs, and the Light being capable of ſubſiſting well in remoteneſs (or at a long diſtance, as we daily ſee in the riſing and ſetting of the Sun) it follows that white may ſubſiſt in the ſame manner. In Painting, the Light and a white Colour are but one and the ſame thing. Add to this, that we have no Colour, which more reſembles the Air than white, and by conſequence no Colour which is lighter, from whence it comes that we commonly ſay, the Air is heavy, when we ſee the Heavens cover'd with black

Clouds,

Clouds, or when a thick fog takes from us that clearneſs, which makes the Lightneſs or Serenity of the Air. *Titian*, *Tintoret*, *Paul Veroneſe*, and all thoſe who beſt underſtood Lights, have obſerv'd it in this manner, and no man can go againſt this Precept, at leaſt without renouncing any skill in Landtſchape, which is an undoubted confirmation of this truth. And we ſee that all the great *Maſters of Landtſchape*, have follow'd *Titian* in this, who has always employ'd brown and earthly Colours upon the fore-part, and has reſerv'd his greateſt Lights for remoteneſſes and the back parts of his *Landtſchapes*.

It may be objected againſt this opinion, that white cannot maintain it ſelf in remoteneſſes, becauſe it is ordinarily us'd to bring the Objects nearer, on the advanc'd part. 'Tis true, that ſo it is us'd, and that to very good purpoſe, to render the Objects more ſenſible, by the oppoſition of the Dark, which muſt accompany it; and which retains it, as it were by force, whether the Dark ſerves it for a ground, or whether it be combin'd to it. *For example*, If you wou'd make a *white Horſe* on the fore-ground of your Picture, 'tis of abſolute Neceſſity, that the ground muſt be of a mixt brown, and large enough, or that the Furniture muſt be of very ſenſible Colours; or laſtly,

laſtly, that ſome Figure muſt be ſet upon it, whoſe Shadows and the Colour may bring it forward.

But it ſeems (ſay you) that blue is the moſt flying or tranſient Colour, becauſe the Heavens and Mountains, which are at the greateſt diſtance, are of that Colour. 'Tis very true that blue is one of the lighteſt and ſweeteſt Colours: But it is alſo true, that it poſſeſſes theſe qualities ſo much the more, becauſe the white is mingled in it, as the example of the diſtances demonſtrate to us. But if the Light of your Picture be not univerſal, and that you ſuppoſe your Figures in a Chamber, then recall to your Memory that *Theorem* which tells you that the nearer a Body is to the Light, and the more directly 'tis oppos'd to us, ſo much the more it is enlighten'd, becauſe the Light grows languiſhing, the farther it removes from its original.

You may alſo extinguiſh your white, if you ſuppoſe the Air to be ſomewhat thicker, and if you foreſee that this ſuppoſition will make a good effect in the Oeconomy of the whole work; but let not this proceed ſo far, as to make your Figures ſo brown, that they may ſeem as it were in a filthy Fog, or that they may appear to be part of the ground. See the following Remark.

¶ 332. *But as for pure black, there is nothing that brings the Object nearer to the Sight*, &c. Becauſe black is the heavieſt of all Colours, the moſt earthly, and the moſt ſenſible. This is clearly underſtood by the qualities of white which is oppos'd to it, and which is, as we have ſaid, the lighteſt of all Colours. There are few who are not of this opinion; and yet I have known ſome, who have told me, that the black being on the advanc'd part, makes nothing but holes. To this there is little elſe to be anſwer'd, but that black always makes a good effect, being ſet forward, provided it be plac'd there with Prudence. You are therefore ſo to diſpoſe the Bodies of your Pictures which you intend to be on the fore-ground, that thoſe ſorts of holes may not be perceiv'd, and that the blacks may be there by Maſſes, and inſenſibly confus'd. See the 47*th.* Rule.

That which gives the Relievo to a Bowl, (may ſome ſay to me) is the quick Light, or the white, which appears to be on the ſide, which is neareſt to us, and the black by conſequence diſtances the Object: we are here to beware, not to confound the turnings with the diſtances: the queſtion is onely in reſpect of Bodies, which are ſeparated by ſome diſtance of a backward Poſition, and not of round Bodies, which are of the ſame

Con-

Continuity: the brown which is mingled in the turnings of the *Bowl*, makes them go off, rather in confounding them, as we may ſay, than in blackning them. And do you not ſee, that the reflects are an Artifice of the Painter, to make the turnings ſeem more Light, and that by this means the greateſt blackneſs remains towards the middle of the *Bowl*, to ſuſtain the white, and make it deceive us with more pleaſure.

This *Rule* of *White* and *Black* is of ſo great conſequence, that unleſs it be exactly practis'd, 'tis impoſſible for a Picture to make any great effect, that the Maſſes can be diſentangl'd, and the different diſtances may be obſerv'd at the firſt Glance of the Eye without trouble.

It may be inferr'd from this *Precept*, that the Maſſes of other Colours, will be ſo much the more ſenſible, and approach ſo much the nearer to the Sight the more brown they bear; provided this be amongſt other Colours which are of the ſame Species. *For example*, A yellow brown ſhall draw nearer to the Sight, than another which is leſs yellow. I ſaid provided it be amongſt other Colours, which are of the ſame Species, becauſe there are ſimple Colours, which naturally are ſtrong and ſenſible, though they are clear, as *Vermillion*; there are others alſo,

which notwithſtanding that they are brown, yet ceaſe not to be ſoft and faint, as the blue of *Ultramarine*. The effect of a Picture comes not onely therefore from the Lights and Shadows, but alſo from the nature of the Colours. I thought it was not from the purpoſe in this place to give you the qualities of thoſe Colours which are moſt in uſe, and which are call'd Capital, becauſe they ſerve to make the compoſition of all the reſt, whoſe number is almoſt infinite.

Red Oker is one of the moſt heavy Colours.

Yellow Oker is not ſo heavy, becauſe 'tis clearer.

And the *Maſticot* is very Light, becauſe it is a very clear yellow, and very near to white.

Ultramarine or *Azure*, is very light and a very ſweet Colour.

Vermillion is wholly oppoſite to *Ultramarine*.

Lake is a middle Colour betwixt *Ultramarine* and *Vermillion*, yet it is rather more ſweet than harſh.

Brown Red is one of the moſt earthy and moſt ſenſible Colours.

Pinck is in its nature an indifferent Colour, (that is) very ſuſceptible of the other Colours by the mixture: if you mix *brown-red* with it, you will make it a very earthy Colour; but on the contrary, if you joyn it with *white* or *blue*, you ſhall

ſhall have one of the moſt faint and tender Colours.

Terre Verte (or green Earth) is light; 'tis a mean betwixt *yellow Oker* and *Ultramarine.*

Umbre is very ſenſible and earthy; there is nothing but *pure black* which can diſpute with it.

Of all *Blacks*, that is the moſt earthly, which is moſt remote from *Blue.* According to the *Principle* which we have eſtabliſh'd of *white* and *black*, you will make every one of theſe Colours before-nam'd more earthy and more heavy, the more *black* you mingle with them, and they will be light the more *white* you joyn with them.

For what concerns *broken* or *compound Colours*, we are to make a judgment of their ſtrength by the Force of thoſe Colours which compoſe them. All who have thoroughly underſtood the agreement of Colours, have not employ'd them wholly pure and ſimple in their Draperies, unleſs in ſome Figure upon the fore-ground of the Picture; but they have us'd *broken* and *compound Colours*, of which they made a Harmony for the Eyes, by mixing thoſe which have ſome kind of Sympathy with each other, to make a *Whole*, which has an Union with the Colours which are neighbouring to it. The Painter who perfectly underſtands the force and power of his Colours, will uſe them moſt ſuitably

to

to his preſent purpoſe, and according to his own Diſcretion.

¶ 355. *But let this be done relatively*, &c. One Body muſt make another Body fly off in ſuch a manner that it ſelf may be chas'd by thoſe Bodies which are advanc'd before it. " *We are to take* " *care and uſe great attention*, ſays Quinctilian, *not* " *onely of one ſeparate thing, but of many which fol-* " *low each other: and by a certain relation which they* " *have with each other, are as it were continued in the* " *ſame manner, as if in a ſtraight Street, we caſt our* " *Eyes from one end of it to the other, we diſcover* " *at once thoſe different things which are preſented to* " *the Sight, ſo that we not onely ſee the laſt, but* " *whatſoever is relating to the laſt.*

¶ 361. *Let two contrary extremities never touch each other*, &c. The Senſe of ſeeing has this in common with all the reſt of the Senſes, that it abhorrs the contrary Extremities. And in the ſame manner as our hands, when they are very cold feel a grievous pain, when on the ſudden we hold them near the Fire, ſo the Eyes which find an extreme white, next to an extreme black, or a fair cool Azure next to a hot Vermillion, cannot behold theſe extremities without Pain, though they are always attracted by the Glareing of two contraries.

This

This rule obliges us to know thoſe Colours which have a Friendſhip with each other, and thoſe which are incompatible, which we may eaſily diſcover in mixing together thoſe Colours of which we would make trial.

And if by this mixture, they make a gracious and ſweet Colour, which is pleaſing to the Sight, 'tis a Sign that there is an Union and a Sympathy betwixt them: but if, on the contrary, that Colour which is produc'd by the mixture of the two be harſh to the Sight, we are to conclude, that there is a Contrariety and Antipathy betwixt theſe two Colours. *Green*, for example, is a pleaſing Colour, which may come from a *blue* and a *yellow* mix'd together, and by conſequence *blue* and *yellow* are two Colours which *ſympathize*: and on the contrary, the mixture of *Blue* with *Vermillion*, produces a ſharp, harſh, and unpleaſant Colour; conclude then that *Blue* and *Vermillion* are of a contrary Nature. And the ſame may be ſaid of other Colours of which you make the experiment. And to clear that matter once for all, (ſee the Concluſion of the 332*d*. *Remark*, where I have taken occaſion to ſpeak of the force and quality of every Capital Colour,) yet you may neglect this Precept, when your Piece conſiſts but of one or two Figures, and when amongſt a great number

you

you would make ſome *one* Figure more remarkable than the reſt. *One* I ſay, which is one of the moſt conſiderable of the Subject, which otherwiſe you cannot diſtinguiſh from the reſt. *Titian* in his triumph of *Bacchus*, having plac'd *Ariadne* on one of the Borders of the Picture, and not being able for that reaſon to make her remarkable by the brightneſs of Light, which he was to keep in the middle of his Picture, gave her a Scarf of a *Vermillion* Colour, upon a *blue* Drapery, as well to looſen her from his ground, which was a *blue Sea*, as becauſe ſhe is one of the principal Figures of his Subject, upon which he deſir'd to attract the Eye. *Paulo Veroneſe*, in his Marriage of *Canaa*, becauſe *Chriſt* who is the principal Figure of the Subject, is carry'd ſomewhat into the depth of the Picture, and that he cou'd not make him diſtinguiſhable by the ſtrength of the Lights and Shadows, has cloath'd him with *Vermillion* and *Blue*, thereby to conduct the Sight to that Figure.

The *hoſtile Colours* may be ſo much the more ally'd to each other, the more you mix them with other Colours, which mutually ſympathize; and which agree with thoſe Colours, which you deſire to reconcile.

'Tis labour in vain to paint a High-noon, &c. ¶ 365. He ſaid in another place, Endeavour after that which aids your Art, and is ſuitable to it, and ſhun whatſoever is repugnant: 'tis the 59th. *Precept.* If the Painter wou'd arrive to the end he has propos'd, which is to deceive the ſight, he muſt make choice of ſuch a Nature, as agrees with the weakneſs of his Colours; becauſe his Colours cannot accommodate themſelves to every ſort of Nature. This Rule is particularly to be obſerv'd, and well conſider'd, by thoſe who paint *Landt-ſchapes.*

Let the Field or Ground of the Picture, &c. The ¶ 378. reaſon of it is, that we are to avoid the meeting of thoſe Colours, which have an *Antipathy* to each other, becauſe they offend the Sight, ſo that this Rule is prov'd ſufficiently by the 41*ſt.* which tells us, that two contrary Extremities are never to touch each other, whether it be in Colour, or in Light, but that there ought to be a mean betwixt them, which partakes of both.

Let your Colours be lively, and yet not look (according to the Painters Proverb) as if they had been ſprinkled with Meal, &c. *Donner dans la farine*, is ¶ 382. a Phraſe amongſt Painters, which perfectly expreſſes what it means, which is to paint with clear, or bright Colours, and dull Colours together;

gether; for being ſo mingled, they give no more life to the Figures, than if they had been rubb'd with Meal. They who make their fleſh Colours very white, and their Shadows grey or inclining to green, fall into this inconvenience. Red Colours in the Shadows of the moſt delicate or fineſt Fleſh, contribute wonderfully to make them lively, ſhining and natural; but they are to be us'd with the ſame diſcretion, that *Titian*, *Paul Veroneſe*, *Rubens* and *Van Dyck*, have taught us by their example.

To preſerve the Colours freſh, we muſt paint by putting in more Colours, and not by rubbing them in, after they are once laid; and if it could be done, they ſhould be laid juſt in their proper places, and not be any more touch'd, when they are once ſo plac'd; it would be yet better, becauſe the Freſhneſs of the Colours is tarniſh'd and loſt, by vexing them with the continual Drudgery of Daubing.

All they who have colour'd well, have had yet another Maxim to maintain their Colours freſh and flouriſhing, which was to make uſe of *white Grounds*, upon which they painted, and oftentimes at the firſt Stroke, without retouching any thing, and without employing new Colours.

Rubens

Rubens always us'd this way; and I have ſeen Pictures from the hand of that great Perſon painted up at once, which were of a wonderfull Vivacity.

The reaſon why they made uſe of thoſe kind of Grounds, is, becauſe white as well preſerves a Brightneſs, under the Tranſparency of Colours, which hinders the Air from altering the whiteneſs of the Ground, as that it likewiſe repairs the injuries which they receive from the Air, ſo that the Ground and the Colours aſſiſt and preſerve each other. 'Tis for this reaſon that glaz'd Colours have a Vivacity which can never be imitated by the moſt lively and moſt brillant Colours, becauſe according to the common way, the different Teints are ſimply laid on each in its place one after another. So true it is, that white with other ſtrong Colours, with which we paint at once that which we intend to glaze, are as it were, the Life, the Spirit, and the Luſtre of it. The Ancients moſt certainly have found, that white Grounds were much the beſt, becauſe, notwithſtanding that inconvenience, which their Eyes receiv'd from that Colour, yet they did not forbear the uſe of it; as *Galen* teſtifies in his *tenth Book of the uſe of the parts.* " *Painters,* ſays he, " *when they work upon their white Grounds, place be-*

" *fore them dark Colours, and others mixt with blue* " *and green, to recreate their Eyes, becauſe white is* " *a glareing Colour, which wearies and pains the Sight* " *more than any other.* I know not the reaſon why the uſe of it is left off at preſent, if it be not that in our days there are few Painters who are curious in their Colouring, or that the firſt Strokes which are begun upon white, are not ſeen ſoon enough, and that a more than *French* Patience is requir'd to wait till it be accompliſh'd; and the Ground, which by its whiteneſs tarniſhes the Luſtre of the other Colours, muſt be entirely cover'd to make the whole work appear pleaſingly.

¶ 383. *Let the parts which are neareſt to us and moſt rais'd,* &c. The reaſon of this is, that upon a flat ſuperficies, and as much united as a Cloth can be, when it is ſtrain'd, the leaſt Body is very appearing, and gives a heightning to the place which it poſſeſſes; do not therefore load thoſe places with Colours, which you would make to turn; but let thoſe be well loaded, which you would have come out of the Canvaſs.

¶ 385. *Let there be ſo much Harmony or Conſent in the Maſſes of the Pictures, that all the ſhadowings may appear as if they were but one,* &c. He has ſaid in another place, that after great Lights, great Shadows are neceſſary, which he calls *Repoſes.* What he

he means by the preſent *Rule* is this, That whatſoever is found in thoſe great Shadows, ſhould partake of the Colours of one another, ſo that the different Colours which are well diſtinguiſh'd in the Lights ſeem to be but one in the Shadows, by their great Union.

Let the whole Picture be made of one Piece, &c. ¶ 386. That is to ſay, of one and the ſame Continuity of Work, and as if the Picture had been painted up all at once; the Latin ſays all of one Pallet.

The Looking-Glaſs will inſtruct you, &c. ¶ 387. The Painter muſt have a principal Reſpect to the Maſſes, and to the Effect of the whole together. The *Looking-Glaſs* diſtances the Objects, and by conſequence gives us onely to ſee the Maſſes, in which all the little parts are confounded. The Evening, when the Night approaches, will make you better underſtand this obſervation, but not ſo commodiouſly, for the proper time to make it, laſts but a quarter of an hour, and the *Looking-Glaſs* may be uſefull all the day.

Since the *Mirror* is the rule and Maſter of all Painters, as ſhowing them their faults by diſtancing the Objects, we may conclude that the Picture which makes not a good effect at a diſtance cannot be well done; and a Painter muſt never finiſh his Picture, before he has examin'd it at

ſome

ſome reaſonable diſtance, or with a *Looking-Glaſs*, whether the Maſſes of the Lights and Shadows, and the Bodies of the Colours be well diſtributed. *Giorgione* and *Correggio* have made uſe of this method.

¶ 393. *As for a Portrait, or Pictures by the Life*, &c. The end of *Portraits* is not ſo preciſely as ſome have imagin'd, to give a ſmiling and pleaſing Air together with the reſemblance; this is indeed ſomewhat, but not enough. It conſiſts in expreſſing the true temper of thoſe perſons which it repreſents, and to make known their *Phyſiognomy*. If the Perſon whom you draw, *for example*, be naturally ſad, you are to beware of giving him any Gayety, which would always be a thing which is foreign to his Countenance. If he or ſhe be merry, you are to make that good Humour appear by the expreſſing of thoſe parts where it acts, and where it ſhows it ſelf. If the Perſon be gràve and majeſtical, the Smiles or Laughing, which is too ſenſible, will take off from that Majeſty and make it look childiſh and undecent. In ſhort, the Painter, who has a good *Genius* muſt make a true Diſcernment of all theſe things, and if he underſtands *Phyſiognomy*, it will be more eaſie to him, and he will ſucceed better than another. *Pliny* tells us, " *That* Apelles *made his Pictures ſo*

" *very*

" *very like, that a certain Phyſiognomiſt and Fortune-*
" *teller,* (as it is related by *Appion* the Gramma-
" rian) *foretold by looking on them the very time of*
" *their Deaths, whom thoſe Pictures repreſented, or*
" *at what time their Death happen'd, if ſuch perſons*
" *were already dead.*

You are to paint the moſt tenderly that poſſibly you ¶ 403.
can, &c. Not ſo as to make your Colours die by force of tormenting them, but that you ſhould mix them as haſtily as you can, and not retouch the ſame place, if conveniently you can avoid it.

Large Lights, &c. 'Tis in vain to take pains ¶ 403.
if you cannot preſerve large Lights, becauſe without them, your work will never make a good effect at a diſtance; and alſo becauſe little Lights are confus'd and effac'd, proportionably, as you are at a diſtance from the Picture. This was the perpetual *Maxim* of *Correggio.*

Ought to have ſomewhat of Greatneſs in them, and ¶ 417.
their Out-lines to be noble, &c. As the Pieces of *Antiquity* will evidently ſhow us.

There is nothing more pernicious to a Youth, &c. ¶ 422.
'Tis common to place our ſelves under the Diſcipline of a *Maſter* of whom we have a good opinion, and whoſe manner we are apt to embrace with eaſe, which takes root more deeply in us, and

and augments the more we ſee him work, and the more we copy after him. This happens oftentimes to that degree, and makes ſo great an Impreſſion in the Mind of the Scholar, that he cannot give his approbation to any other manner whatſoever, and believes there is no man under the Cope of Heaven, who is ſo knowing as *his Maſter.*

But what is moſt remarakble in this point is, that nature appears to us always like that manner which we love, and in which we have been taught, which is juſt like a Glaſs through which we behold Objects, and which communicates its Colour to them without our perceiving it. After I have ſaid this, you may ſee of what conſequence is the choice of a *good Maſter*, and of following in our beginning the manner of thoſe who have come neareſt to *Nature.* And how much injury do you think have the ill manners which have been in *France*, done to the Painters of that Nation, and what hindrance have they been to the knowledge of what is well done, or of arriving to what is ſo when once we know it. The *Italians* ſay to thoſe whom they ſee infected with an ill manner, which they are not able to forſake, " *If you knew* " *juſt nothing, you would ſoon learn ſomething.*

Search

Search whatſoever is aiding to your Art and convenient, and avoid thoſe things which are repugnant to it, &c. This is an admirable *Rule*; a Painter ought to have it perpetually preſent in his Mind and Memory. It reſolves thoſe difficulties which the *Rules* beget; it looſens his hands, and aſſiſts his underſtanding. In ſhort, this is the *Rule* which ſets the Painter at liberty, becauſe it teaches him that he ought not to ſubject himſelf ſervilely, and be bound like an Apprentice to the *Rules* of his Art; but that the *Rules* of his Art ought to be Subject to him, and not hinder him from following the Dictates of his *Genius*, which is ſuperior to them. ¶ 433.

Bodies of diverſe Natures which are aggroupp'd or combin'd together are agreeable and pleaſant to the Sight, &c. As *Flowers, Fruits, Animals, Skins, Sattins, Velvets, beautifull Fleſh, Works of Silver, Armors, Inſtruments of Muſick, Ornaments of Ancient Sacrifices*, and many other pleaſing Diverſities which may preſent themſelves to the Painters imagination. 'Tis moſt certain that the diverſity of Objects recreates the Sight, when they are without confuſion; and when they diminiſh nothing of the Subject on which we work. Experience teaches us, that the Eye grows weary with poring perpetually on the ſame thing, not one- ¶ 434.

ly on Pictures, but even on Nature it ſelf. For who is he who would not be tir'd in the Walks of a long Foreſt, or with beholding a large plain which is naked of Trees, or in the Sight of a Ridge of Mountains, which inſtead of Pleaſure, give us onely the view of Heights and Bottoms. Thus to content and fill the Eye of the Underſtanding, the beſt Authors have had the Addreſs to ſprinkle their Works with pleaſing Digreſſions, with which they recreate the Minds of Readers. Diſcretion, in this as in all other things is the ſureſt Guide: and as tedious Digreſſions, which wander from their Subject, are impertinent, ſo the Painter who under Pretence of diverting the Eyes, would fill his Picture with ſuch varieties as alter the truth of the *Hiſtory*, would make a ridiculous Piece of Painting, and a mere Gallimaufry of his Work.

¶ 435. *As alſo thoſe things which appear to be perform'd with eaſe*, &c. This eaſe attracts our Eyes, and Spirits ſo much the more, becauſe it is to be preſum'd that a noble work, which appears ſo eaſie to us, is the product of a skilfull Hand which is Maſter of its Art. It was in this part, that *Apelles* found himſelf ſuperior to *Protogenes*, when he blam'd him, for not knowing when to lay down his Pencil (and as I may almoſt ſay) to make an

an end of finiſhing his Piece. And it was on this account he plainly ſaid, " *That nothing was* " *more prejudicial to Painters than too much exact-* " *neſs*; *and that the greateſt part of them knew not* " *when they had done enough:* as we have likewiſe a Proverb, which ſays, *An Engliſhman never knows when he is well.* 'Tis true, that the word *enough* is very difficult to underſtand. What you have to do, is to conſider your Subject thoroughly, and in what manner you intend to treat it according to your rules, and the Force of your *Genius*; after this you are to work with all the eaſe and all the ſpeed you can, without breaking your head ſo very much, and being ſo very induſtrious in ſtarting Scruples to your ſelf, and creating difficulties in your work. But 'tis impoſſible to have this Facility without poſſeſſing perfectly all the *Precepts* of the *Art*, and to have made it habitual to you. For eaſe conſiſts in making preciſely that work which you ought to make, and to ſet every thing in its proper place with ſpeed and Readineſs, which cannot be done without the Rules, for they are the aſſur'd means of conducting you to the end that you deſign with Pleaſure. 'Tis then moſt certain, (though againſt the opinion of many,) that the *Rules* give Facility, Quiet of Mind, and readineſs of Hand to the ſlow-

eſt Genius, and that the ſame *Rules* increaſe, and guide that eaſe in thoſe who have already receiv'd it at their Birth from the happy influence of their Stars.

From whence it follows that we may conſider *Facility* two ſeveral ways, either ſimply, as *Diligence* and a *readineſs of Mind* and of *the Hand*; or as a *Diſpoſition in the Mind*, to remove readily all thoſe difficulties which can ariſe in the work. The firſt proceeds from an active temper full of Fire; and the ſecond from a true knowledge and full poſſeſſion of infallible Rules; the firſt is pleaſing, but it is not always without Anxiety, becauſe it often leads us aſtray, and on the contrary, the laſt makes us act with a Repoſe of Mind, and wonderfull Tranquillity; becauſe it aſcertains us of the goodneſs of our work. 'Tis a great advantage to poſſeſs the firſt, but 'tis the height of perfection to have both in that manner which *Rubens* and *Van Dyck* poſſeſſed them, excepting the part of Deſign or Drawing, which both too much neglected.

Thoſe who ſay that the Rules are ſo far from giving us this Facility, that on the contrary they puzzle and perplex the Mind and tie the hand, are generally ſuch people who have paſs'd half their lives in an ill practice of Painting, the habit

bit of which is grown ſo inveterate in them, that to change it by the Rules, is to take as it were thier Pencils out of their hands, and to put them out of condition of doing any thing ; in the ſame manner as we make a Country-man dumb whom we will not allow to ſpeak, but by the Rules of Grammar.

Obſerve, if you pleaſe, that the Facility and Diligence of which I ſpoke, conſiſts not in that which we call bold ſtrokes and a free handling of the Pencil, if it makes not a great effect at a diſtance. That ſort of Freedom belongs rather to a Writing-Maſter than a Painter. I ſay yet further, that 'tis almoſt impoſſible that things which are painted ſhould appear true and natural, where we obſerve theſe ſorts of bold ſtrokes. And all thoſe who have come neareſt to nature, have never us'd that manner of Painting, thoſe tender Hairs, and thoſe hatching ſtrokes of the Pencil, which make a kind of minced meat in Painting, are very fine I muſt confeſs, but they are never able to deceive the Sight.

Nor till you have preſent in your Mind a perfect Idea of your work, &c. If you will have pleaſure in Painting, you ought to have ſo well conſider'd the œconomy of your work, that it may be entirely made and diſpos'd in your head before ¶ 442.

it

it be begun upon the Cloath. You muſt I ſay, foreſee the effect of the Grouppes, the ground and the Lights and Shadows of every thing, the Harmony of the Colours, and the intelligence of all the Subject, in ſuch a manner, that whatſoever you ſhall put upon the Cloth, may be onely a Copy of what is in your Mind. If you make uſe of this Conduct, you will not be put to the trouble of ſo often changing and rechanging.

¶ 443. *Let the Eye be ſatisfied in the firſt place, even againſt and above all other Reaſons*, &c. This paſſage has a reſpect to ſome particular Licences which a Painter ought to take: And as I deſpair not to treat this matter more at large; I adjourn the *Reader* to the firſt opportunity which I can get for his farther ſatisfaction on this point to the beſt of my Ability: but in general he may hold for certain, that thoſe Licences are good which contribute to deceive the Sight, without corrupting the truth of the Subject on which the Painter is to work.

¶ 445. *Profit your ſelf by the Counſels of the knowing*, &c. *Parrhaſius* and *Cliton* thought themſelves much oblig'd to *Socrates* for the knowledge which he gave them of the *Paſſions*. See their Dialogue in *Xenophon* towards the end of the *third Book of Memoirs*: "*They who the moſt willingly bear reproof*, ſays *Pliny* "the

L. 20.

" the Younger, *are the very men in whom we find* " *more to commend than in other people. Lyſippus* was extremely pleas'd when *Apelles* told him his opinion; and *Apelles* as much, when *Lyſippus* told him his. That which *Praxiteles* ſaid of *Nicias* in *Pliny*, ſhows the Soul of an accompliſh'd and an humble man. " Praxiteles *being ask'd which of all* " *his Works he valued moſt? Thoſe, ſays he, which* " Nicias *has retouch'd.* So much account he made of his Criticiſms and his opinions. You know the common practice of *Apelles*, when he had finiſh'd any work, he expos'd it to the Sight of all Paſſengers, and conceal'd himſelf to hear the Cenſure of his faults, with the Proſpect of making his advantage of the Informations which unknowingly they gave him. Being ſenſible that the people would examine his works more rigorouſly than himſelf, and would not forgive the leaſt miſtake. 5. 8.

The Opinions and Counſels of many together are always preferable to the advice of one ſingle perſon. And *Cicero* wonders that any are beſotted on their own Productions, and ſay to one another, *Very good, if your works pleaſe you, mine are not unpleaſing to me.* In effect there are many who through Preſumption or out of Shame to be reprehended, never let their works be ſeen. But Tuſcul. lib. 5.

there

there is nothing can be of worſe conſequence; *for the diſeaſe is nouriſh'd and increaſes*, ſays *Virgil*, *while it is conceal'd.* There are none but Fools, ſays *Horace*, who out of Shamefac'dneſs hide their Ulcers, which if ſhown might eaſily be heal'd. *Stultorum incurata malus pudor ulcera celat*: There are others who have not altogether ſo much of this fooliſh Baſhfulneſs, and who ask every ones opinion with Prayers and Earneſtneſs; but if you freely and ingenuouſly give them notice of their Faults, they never fail to make ſome pitifull excuſe for them, or which is worſe, they take in ill part the Service which you thought you did them, which they but ſeemingly deſir'd of you, and out of an eſtabliſh'd Cuſtom amongſt the greateſt part of Painters. If you deſire to get your ſelf any honour, and acquire a Reputation by your works, there is no ſurer way than to ſhow them to perſons of good Senſe, and chiefly to thoſe who are Criticks in the Art; and to take their Counſel with the ſame Mildneſs and the ſame Sincerity, as you deſir'd them to give it you. You muſt alſo be induſtrious to diſcover the opinion of your Enemies, which is commonly the trueſt, for you may be aſſur'd, that they will give you no quarter, and allow nothing to complaiſance.

Georg. 3. l. 5.

Ep. 16.

But

But if you have no knowing Friend, &c. *Quinctilian* gives the reaſon of this, when he ſays, "*That* "*the beſt means to correct our faults, is doubtleſs* "*this, To remove our deſigns out of Sight, for* "*ſome ſpace of time, and not to look upon our Pi-* "*ctures, to the end, that after this interval, we may* "*look on them as it were with other Eyes, and as a* "*new work which was of another hand, and not our* "*own.* Our own Productions do but too much flatter us; they are always too pleaſing, and 'tis impoſſible not to be fond of them at the moment of their Conception. They are Children of a tender age, which are not capable of drawing our Hatred on them. 'Tis ſaid, That Apes, as ſoon as they have brought their Young into the World, keep their Eyes continually faſten'd on them, and are never weary of admiring their Beauty: ſo amorous is Nature of whatſoever ſhe produces. ¶ 449.

To the end that he may cultivate thoſe Talents which make his Genius, &c. ¶ 458.

Qui ſua metitur pondera, ferre poteſt.

"*That we may undertake nothing beyond our forces,* "*we muſt endeavour to know them.* On this Pru- dence our reputation depends. *Cicero* calls it *a* Offic. B. 1.

good Grace, becauſe it makes a man ſeen in his
1 Off. greateſt Luſtre. "*'Tis*, (ſays he) *a becoming*
"*Grace, which we ſhall eaſily make appear, if we are*
"*carefull to cultivate that which Nature has given us*
"*in propriety, and made our own, provided it be no*
"*Vice or Imperfection: we ought to undertake nothing*
"*which is repugnant to Nature in general; and when*
"*we have paid her this duty, we are bound ſo reli-*
"*giouſly to follow our own Nature, that though many*
"*things which are more ſerious and more important,*
"*preſent themſelves to us, yet we are always to con-*
"*form our Studies and our Exerciſes to our natural*
"*Inclinations. It avails nothing to diſpute againſt*
"*Nature, and think to obtain what ſhe refuſes; for*
"*then we eternally follow what we can never reach; for,*
"*as the Proverb ſays, There is nothing can pleaſe, no-*
"*thing can be gracefull which we enterprize in ſpight*
"*of* Minerva; *that is to ſay, in ſpight of Nature.*
"*When we have conſider'd all theſe things attentively,*
"*it will then be neceſſary, that every man ſhould re-*
"*gard that in particular, which Nature has made*
"*his portion, and that he ſhould cultivate it with care;*
"*'tis not his buſineſs to give himſelf the trouble of try-*
"*ing whether it will become him to put on the Nature*
"*of another man; or as one would ſay, to act the per-*
"*ſon of another: there is nothing which can more be-*
"*come us, than what is properly the Gift of Nature.*

"*Let*

" *Let every one therefore endeavour to underſtand his* " *own Talent, and without flattering himſelf, let him* " *make a true judgment of his own Vertues, and his* " *own Defects and Vices; that he may not appear to* " *have leſs judgment than the Comedians, who do* " *not always chuſe the beſt Plays, but thoſe which are* " *beſt for them; that is, thoſe which are moſt in the* " *compaſs of their acting. Thus we are to fix on thoſe* " *things for which we have the ſtrongeſt Inclination.* " *And if it ſometimes happen that we are forc'd by* " *neceſſity to apply our ſelves to ſuch other things to* " *which we are no ways inclin'd; we muſt bring it ſo* " *about by our Care and Induſtry, that if we perform* " *them not very well, at leaſt we may not do them ſo* " *very ill as to be ſham'd by them: we are not ſo* " *much to ſtrain our ſelves to make thoſe Vertues ap-* " *pear in us which really we have not, as to avoid* " *thoſe Imperfections which may diſhonour us.* Theſe are the Thoughts and the Words of *Cicero*, which I have tranſlated, retrenching onely ſuch things as were of no concernment to my Subject: I was not of opinion to add any thing, and the Reader I doubt not will find his ſatisfaction in them.

While you meditate on theſe Truths, and obſerve them diligently, &c. There is a great Connexion betwixt *this Precept* and that *other*, which tells you, That *you are to paſs no day without drawing a line.* ¶ 464.

'Tis impoſſible to become an able Artiſt, without making your Art habitual to you: and 'tis impoſſible to gain an exact Habitude, without an infinite number of Acts, and without perpetual Practice. In all Arts the Rules of them are learn'd in little time; but the perfection is not acquir'd without a long Practice and a ſevere Diligence. *We never ſaw that Lazineſs produc'd any thing which*
Diſſ. 34. *was excellent*, ſays *Maximus Tyrius*: and *Quinctilian* tells us, That *the Arts draw their beginning from Nature*; the want we often have of them cauſes us to ſearch the means of becoming able in them, and exerciſe makes us entirely Maſters of them.

¶ 466. *The morning is the beſt and moſt proper part of the day*, &c. Becauſe then the Imagination is not clouded with the Vapours of Meat, nor diſtracted by Viſits which are not uſually made in the morning. And the Mind by the Sleep of the foregoing Night, is refreſh'd and recreated from the Toyls of former Studies. *Malherbe* ſays well to this purpoſe.

Le plus beau de nos jours, eſt dans leur matinee.

The ſprightly Morn is the beſt part of Day.

Let

Let no day paſs over you without drawing a line, &c. ¶ 468. That is to ſay, without working, without giving ſome ſtrokes of the Pencil or the Crayon. This was the Precept of *Apelles*; and 'tis of ſo much the more neceſſity, becauſe Painting is an Art of much length and time, and is not to be learn'd without great Practice. *Michael Angelo* at the Age of fourſcore years, ſaid, That *he learn'd ſomething every day.*

Be ready to put into your Table-book, &c. As it ¶ 473. was the cuſtom of *Titian* and the *Carraches*; there are yet remaining in the hands of ſome who are curious in Painting; many thoughts and obſervations which thoſe great Men have made on Paper, and in their Table-books which they carry'd continually about them.

Wine and good Cheer are no great Friends to Painting, they ſerve onely to recreate the Mind when it is oppreſs'd and ſpent with Labour, &c. ¶ 475. " *During* 35. 10. " *the time*, ſays *Pliny*, *that* Protogenes *was* " *drawing the Picture of* Jalyſus, *which was the* " *beſt of all his Works, he took no other nouriſhment* " *than Lupines mix'd with a little water, which ſerv'd* " *him both for Meat and Drink, for fear of clogging* " *his Imagination by the Luxury of his Food. Michael Angelo*, while he was drawing his day of Judgment, fed onely on Bread and Wine at Dinner.

And

And *Vaſari* obſerves in his life, that he was ſo ſober that he ſlept but little, and that he often roſe in the Night to work, as being not diſturb'd by the Vapours of his thin Repaſts.

¶ 478. *But delights in the liberty which belongs to the Batchelors Eſtate*, &c. We never ſee large and beautifull and well-taſted Fruits proceeding from a Tree which is incompaſs'd round, and choak'd with Thorns and Bryars. Marriage draws a world of buſineſs on our hands, ſubjects us to Law-ſuits, and loads us with multitudes of domeſtick Cares, which are as ſo many Thorns that encompaſs a Painter, and hinder him from producing his works in that perfection of which otherwiſe he is capable. *Raphael*, *Michael Angelo*, and *Hannibal Carracci* were never marry'd: and amongſt the Ancient Painters we find none recorded for being marry'd, but onely *Apelles*, to whom *Alexander the Great* made a preſent of his own Miſtreſs *Campaſpe*; which yet I would have underſtood without offence to the Inſtitution of Marriage, for that calls down many Bleſſings upon Families, by the Careſulneſs of a vertuous Wife. If Marriage be in general a remedy againſt Concupiſcence, 'tis doubly ſo in reſpect of Painters; who are more frequently under the occaſions of Sin than other Men; becauſe they are under

der a frequent neceſſity of ſeeing Nature bare-fac'd. Let every one examine his own ſtrength upon this point: but let him preferr the intereſt of his *Soul* to that of his *Art* and of his *Fortune*.

Painting naturally withdraws from noiſe and tumult, &c. ¶ 480. I have ſaid at the end of the firſt Remark, that both Poetry and Painting were upheld by the ſtrength of Imagination. Now there is nothing which warms it more than Repoſe and Solitude: Becauſe in that eſtate, the Mind being freed from all ſorts of buſineſs, and in a kind of Sanctuary undiſturb'd by vexatious Viſits, is more capable of forming noble Thoughts and of Application to its Studies.

Carmina ſeceſſum ſcribentis & otia quærunt.

Good Verſe, Receſs and Solitude requires:
And Eaſe from Cares, and undiſturb'd Deſires.

We may properly ſay the ſame of Painting, by reaſon of its conformity with Poetry, as I have ſhown in the firſt Remark.

Let not the covetous deſign of growing rich, &c. ¶ 484. We read in *Pliny*, that *Nicias* refus'd Sixty Talents from King *Attalus*, and rather choſe to make a free Gift of his Picture to his Country. 7500 *l.*

" I

Petron. Arbiter.

" *I enquir'd of a prudent man,* (ſays a grave Author)
" *in what times thoſe noble Pictures were made which*
" *now we ſee; and deſir'd him to explain to me ſome of*
" *their Subjects, which I did not well underſtand. I*
" *ask'd him likewiſe the reaſon of that great negligence*
" *which is now viſible amongſt Painters: And from*
" *whence it proceeded, that the moſt beautifull Arts*
" *were now bury'd in Oblivion, and principally Paint-*
" *ing, a faint Shadow of which is at preſent remaining*
" *to us. To which he thus reply'd, That the immode-*
" *rate deſire of Riches had produc'd this change: For*
" *of old, when naked Vertue had her Charms, the no-*
" *ble Arts then flouriſh'd in their Vigour: and if there*
" *was any conteſt amongſt men, it was onely who*
" *ſhould be the firſt Diſcoverer of what might be of ad-*
" *vantage to poſterity.* Lyſippus *and* Myron, *thoſe*
" *renown'd Sculptors, who could give a Soul to Braſs,*
" *left no Heirs, no Inheritance behind them, becauſe*
" *they were more carefull of acquiring Fame than Ri-*
" *ches. But as for us of this preſent Age, it ſeems*
" *by the manner of our Conduct, that we upbraid An-*
" *tiquity for being as covetous of Vertue as we are of*
" *Vice: wonder not ſo much therefore, if Painting has*
" *loſt its Strength and Vigour, becauſe many are now of*
" *opinion, that a heap of Gold is much more beautifull*
" *than all the Pictures and Statues of* Apelles *and*
" Phidias, *and all the noble Performances of* Greece.

I would not exact ſo great an act of Abſtinence from our modern Painters, for I am not ignorant that the hope of gain is a wonderfull ſharp ſpur in Arts, and that it gives induſtry to the Artiſt; from whence it was that *Juvenal* ſaid even of the *Greeks* themſelves, who were the Inventors of Painting, and who firſt underſtood all the Graces of it and its whole perfection;

Græculus eſuriens, in Cœlum, juſſeris, ibit.

A hungry Greek, if bidden, ſcales the Skies.

But I could heartily wiſh, that the ſame hope which flatters them did not alſo corrupt them: and did not ſnatch out of their hands a lame, imperfect Piece, rudely daub'd over with too little Reflection and too much haſte.

The qualities requiſite to form an excellent Painter, &c. ¶ 487. 'Tis to be confeſs'd that very few Painters have thoſe qualities which are requir'd by our Author, becauſe there are very few, who are *able Painters.* There was a time when onely they who were of noble Blood, were permitted to exerciſe this Art; becauſe it is to be preſum'd, that all theſe Ingredients of a good Painter, are not ordinarily found in men of vulgar Birth. And in all appearance, we may

hope that though there be no *Edict* in *France* which takes away the Liberty of Painting from thoſe to whom Nature has refus'd the Honour of being born Gentlemen, yet at leaſt that the *Royal Academy* will admit hence-forward onely ſuch who being endu'd with all the good Qualities and the Talents which are requir'd for Painting, thoſe endowments may be to them inſtead of an honourable Birth. 'Tis certain, that which debaſes Painting, and makes it deſcend to the vileſt and moſt deſpicable kind of Trade, is the great multitude of Painters who have neither noble Souls nor any Talent for the Art, nor even ſo much as common Sence. The Origin of this great Evil, is that there have always been admitted into the Schools of Painting all ſorts of Children promiſcuouſly, without Examination of them, and without obſerving for ſome convenient ſpace of time, if they were conducted to this Art by their inward Diſpoſition, and all neceſſary Talents, rather than by a fooliſh Inclination of their own, or by the Avarice of their Relations, who put them to Painting, as a Trade which they believe to be ſomewhat more gainfull than another. The qualities properly requir'd, are theſe following.

A good Judgment, That they may do nothing againſt Reaſon and Veriſimility.

A docible Mind, That they may profit by inſtructions, and receive without Arrogance the opinion of every one, and principally of knowing Men.

A noble Heart, That they may propoſe Glory to themſelves, and Reputation rather than Riches.

A Sublimity, and Reach of Thought, To conceive readily, to produce beautifull Ideas, and to work on their Subjects nobly and after a lofty manner, wherein we may obſerve ſomewhat that is delicate, ingenious and uncommon.

A warm and vigorous Fancy, To arrive at leaſt to ſome degree of Perfection, without being tir'd with the Pains and Study which are requir'd in Painting.

Health, To reſiſt the diſſipation of Spirits, which are apt to be conſum'd by Pains-taking.

Youth, Becauſe Painting requires a great Experience and a long Practice.

Beauty or *Handſomeneſs*, Becauſe a Painter paints himſelf in all his Pictures, and Nature loves to produce her own Likeneſs.

A convenient Fortune, That he may give his whole time to ſtudy, and may work chearfully,

without being haunted with the dreadfull Image of Poverty, ever preſent to his Mind.

Labour, Becauſe the Speculation is nothing without the Practice.

A Love for his Art, We ſuffer nothing in the Labour which is pleaſing to us: or if it happen that we ſuffer, we are pleas'd with the Pain.

And to be under the Diſcipline of a knowing Maſter, &c. Becauſe all depends on the Beginnings, and becauſe commonly they take the manner of their Maſter, and are form'd according to his Guſto: See *Verſe* 422, and the *Remark* upon it. All theſe good qualities are inſignificant and unprofitable to the Painter, if ſome outward diſpoſitions are wanting to him. By which I mean favourable times, ſuch as are times of *Peace*, which is the Nurſe of all noble Arts; there muſt alſo ſome fair occaſion offer to make their Skill manifeſt by the performance of ſome conſiderable Work within their power: and a Protector, who muſt be a Perſon of Authority, one who takes upon himſelf their care of the Fortune, at leaſt in ſome meaſure; and knows how to ſpeak well of them in time and place convenient. *'Tis of much importance*, ſays the Younger *Pliny*, *in what times Vertue appears. And there is no Wit, howſoever excellent it may be, which can make it ſelf immediately*

mediately known. Time and Opportunity are neceſſary to it, and a perſon who can aſſiſt us with his favour and be a Mœcenas to us.

And Life is ſo ſhort, that it is not ſufficient for ſo long an Art, &c. ¶ 496. Not onely Painting but all other Arts conſider'd in themſelves require almoſt an infinite time to poſſeſs them perfectly. 'Tis in this Senſe that *Hippocrates* begins his Aphoriſms with this ſaying, *That Art is long and Life is ſhort.* But if we conſider Arts, as they are in us, and according to a certain degree of Perfection, ſufficient enough, to make it known that we poſſeſs them above the common ſort, and are comparatively better than moſt others, we ſhall not find that Life is too ſhort on that account, provided our time be well employ'd. 'Tis true, that Painting is an Art which is difficult and a great undertaking. But they who are endu'd with the qualities that are neceſſary to it, have no reaſon to be diſcourag'd by that apprehenſion. *Labour always appears difficult before 'tis try'd.* Veget. de re Milit. lib. 2. The paſſages by Sea, and the Knowledge of the Stars, have been thought impoſſible, which notwithſtanding have been found and compaſs'd, and that with eaſe by thoſe who endeavour'd after them. *'Tis a ſhamefull thing*, ſays *Cicero*, *to be weary of Enquiry, when what we ſearch is excellent.* Lib. 1. de fin. That which cauſes us

us to loſe moſt of our time, is the repugnance which we naturally have to Labour, and the Ignorance, the Malice, and the Negligence of our Maſters: we waſte much of our time in walking and talking to no manner of purpoſe, in making and receiving idle Viſits, in Play and other Pleaſures which we indulge, without reckoning thoſe hours which we loſe in the too great care of our Bodies; and in Sleep, which we often lengthen out till the day is far advanc'd: and thus we paſs that Life which we reckon to be ſhort, becauſe we count by the years which we have liv'd, rather than by thoſe which we have employ'd in ſtudy. 'Tis evident that they who liv'd before us, have paſs'd through all thoſe difficulties to arrive at that Perfection which we diſcover in their Works, though they wanted ſome of the Advantages which we poſſeſs, and that none had labour'd for them as they have done for us. For 'tis certain that thoſe Ancient Maſters, and thoſe of the laſt preceding Ages, have left ſuch beautifull Patterns to us, that a better and more happy Age can never be than ours; and chiefly under the Reign of our preſent King, who encourages all the noble Arts, and ſpares nothing to give them the ſhare of that Felicity of which he is ſo bountifull to his Kingdom: and to conduct them with all manner

ner of advantages to that ſupreme Degree of Excellence, which may be worthy of ſuch a Maſter, and of that Sovereign Love which he has for them. Let us therefore put our hands to the work, without being diſcourag'd by the length of time, which is requiſite for our Studies; but let us ſeriouſly contrive how to proceed with the beſt Order, and to follow a ready, diligent, and well underſtood Method.

Take Courage therefore, O ye noble Youths! you legitimate Offspring of Minerva, *who are born under the influence of a happy Planet,* &c. ¶ 500. Our Author intends not here to ſow in a barren, ungratefull Ground, where his Precepts can bear no Fruit: He ſpeaks to young Painters, but to ſuch onely who are born under the Influence of a happy Star; that is to ſay, thoſe who have receiv'd from Nature the neceſſary diſpoſitions of becoming great in the Art of Painting: and not to thoſe who follow that Study through Caprice or by a ſottiſh Inclination, or for Lucre, who are either incapable of receiving the Precepts, or will make a bad uſe of them when receiv'd.

You will do well, &c. Our Author ſpeaks not ¶ 509. here of the firſt Rudiments of Deſign; as for example, The management of the Pencil, the juſt relation which the Copy ought to have to the Original,

riginal, &c. He ſuppoſes, that before he begins his Studies, one ought to have a Facility of Hand to imitate the beſt Deſigns, the nobleſt Pictures and Statues, that in few words he ſhould have made himſelf a Key, wherewith to open the Cloſet of *Minerva*, and to enter into that Sacred Place, where thoſe fair Treaſures are to be found in all abundance, and even offer themſelves to us, to make our advantage of them by our Care and Genius.

¶ 509. *You are to begin with Geometry*, &c. Becauſe that is the Ground of *Perſpective*, without which nothing is to be done in Painting: beſides, *Geometry* is of great uſe in *Architecture*, and in all things which are of its dependence; 'tis particularly neceſſary for *Sculptors*.

¶ 510. *Set your ſelf on deſigning after the Ancient Greeks*, &c. Becauſe they are the Rule of Beauty, and give us a good Guſto: For which reaſon 'tis very proper to tie our ſelves to them, I mean generally ſpeaking; but the particular Fruit which we gather from them, is what follows. To learn by heart four ſeveral Ayres of Heads: of a Man, a Woman, a Child, and an Old Man. I mean thoſe which have the moſt general Approbation; for example thoſe of the *Apollo*, of the *Venus de Medices*, of the little *Nero*, (that is, when

when he was a Child,) and of the God *Tiber*. It would be a good means of learning them, if when you have deſign'd one after the Statue it ſelf, you deſign it immediately after from your own Imagination, without ſeeing it; and afterwards examine, if your own work be conformable to the firſt Deſign. Thus exerciſing your ſelf on the ſame Head, and turning it on ten or twelve ſides; you muſt do the ſame to the Feet, to the Hands, to the whole Figure. But to underſtand the Beauty of theſe Figures, and the juſtneſs of their Outlines, it will be neceſſary to learn *Anatomy*: when I ſpeak of four Heads and four Figures, I pretend not to hinder any one from deſigning many others after this firſt Study, but my meaning is onely to ſhow by this, that a great Variety of things undertaken at the ſame time, diſſipates the Imagination, and hinders all the Profit; in the ſame manner as too many ſorts of Meat are not eaſily digeſted, but corrupt in the Stomach inſtead of nouriſhing the parts.

And ceaſe not Day or Night from Labour, till by your continual Practice, &c. In the firſt Principles, the Students have not ſo much need of Precepts as of Practice: And the Antique Statues being the rule of Beauty, you may exerciſe your ſelves in imitating them without apprehending ¶ 511.

any conſequence of ill Habits and bad Ideas, which can be form'd in the Soul of a young Beginner. 'Tis not, as in the School of a Maſter, whoſe Manner and whoſe Guſt are ill, and under whoſe Diſcipline the Scholar ſpoils himſelf the more he exerciſes.

¶ 514. *And when afterwards your Judgment ſhall grow ſtronger*, &c. 'Tis neceſſary to have the Soul well form'd, and to have a right Judgment to make the Application of his rules upon good Pictures, and to take nothing but the good. For there are ſome who imagine, that whatſoever they find in the Picture of a Maſter, who has acquir'd Reputation, muſt of neceſſity be excellent; and theſe kind of people never fail when they copy to follow the bad as well as the good things; and to obſerve them ſo much the more, becauſe they ſeem to be extraordinary and out of the common road of others, ſo that at laſt they come to make a Law and Precept of them. You ought not alſo to imitate what is truly good in a crude and groſs Manner, ſo that it may be found out in your works, that whatſoever Beauties there are in them, come from ſuch or ſuch a Maſter. But in this imitate the Bees, who pick from every Flower that which they find moſt proper in it to make Honey. In the ſame manner a young Painter

Painter ſhould collect from many Pictures what he finds to be the moſt beautifull, and from his ſeveral Collections form that Manner which thereby he makes his own.

A certain Grace which was wholly natural and peculiar to him, &c. *Raphael* in this may be compar'd to *Apelles*, who in praiſing the Works of other Painters, ſaid *That Gracefulneſs was wanting to them: and that without Vanity he might ſay, it was his own peculiar portion.* See the *Remark on the 218th. Verſe.* ¶ 520.

Julio Romano, (*educated from his Childhood in the Country of the Muſes,*) &c. He means in the Studies of the *belle lettere*, and above all in *Poeſy*, which he infinitely lov'd. It appears, that he form'd his Ideas and made his Guſt from reading *Homer*; and in that imitated *Zeuxis* and *Polignotus*, who, as *Tyrius Maximus* relates, treated their Subjects in their Pictures, as *Homer* did in his Poetry. ¶ 522.

To theſe Remarks I have annex'd the Opinions of our Author upon the beſt and chiefeſt Painters of the two foregoing Ages. He tells you candidly and briefly what were their Excellencies, and what their Failings.

I paſs in Silence many things which will be more amply treated in the enſuing *Commentary*. 'Tis evi- ¶ 541.

dent by this, how much we loſe, and what damage we have ſuſtain'd by our Authors death, ſince thoſe Commentaries had undoubtedly contain'd things of high Value and of great inſtruction.

¶ 544. *To intruſt with the Muſes*, &c. That is to ſay, to write in Verſe, *Poetry* being under their Protection, and conſecrated to them.

THE

THE

JUDGMENT

OF

Charles Alphonſe du Freſnoy,

On the Works of the Principal and Beſt PAINTERS of the two laſt Ages.

PAINTING *was in its Perfection amongſt the* Greeks. *The principal Schools were at* Sycion, *afterwards at* Rhodes, *at* Athens, *and at* Corinth, *and at laſt in* Rome. *Wars and Luxury having overthrown the* Roman *Empire, it was totally extinguiſh'd, together with all the noble Arts, the Studies of Humanity, and the other Sciences.*

It began to appear again in the Year 1450 *amongſt ſome Painters of* Florence, *of which* DOMENICO GHIRLANDAIO *was one, who was Maſter to* Michael Angelo, *and had ſome kind of Reputation, though his manner was* Gothique *and very dry.*

MI-

MICHAEL ANGELO *his Scholar, flouriſh'd in the times of* Julius *the ſecond,* Leo *the tenth,* Paul *the third, and of eight ſucceſſive Popes. He was a* Painter, *a* Sculptor, *and an* Architect, *both Civil and Military. The Choice which he made of his Poſtures was not always beautifull or pleaſing: His Guſt of Deſigning was not the fineſt, nor his Out-lines the moſt elegant: The Folds of his Draperies, and the Ornaments of his Habits, were neither noble nor gracefull. He was not a little fantaſtical and extravagant in his Compoſitions; he was bold even to Raſhneſs, in taking Liberties againſt the Rules of Perſpective. His Colouring is not over true or very pleaſant. He knew not the Artifice of the Lights and Shadows: But he deſign'd more learnedly, and better underſtood all the Knittings of the Bones, with the Office and Situation of the Muſcles, than any of the modern Painters. There appears a certain Air of Greatneſs and Severity in his Figures, in both which he has oftentimes ſucceeded: But above the reſt of his Excellencies, was his wonderfull skill in Architecture, wherein he has not onely ſurpaſs'd all the Moderns, but even the Ancients alſo: The* St. Peter's *of* Rome, *the* St. John's *of* Florence, *the* Capitol, *the* Palazzo Farneſe, *and his own* Houſe, *are ſufficient Teſtimonies of it. His Scholars were* Marcello Venuſto, Andrea de Vaterra, Il Roſſo, Georgio Vaſari, Fra. Baſtiano, *(who com-*

commonly painted for him) and many other Florentines.

PIETRO PERUGINO *deſign'd with ſufficient knowledge of Nature, but he is dry and his manner little. His Scholar was*

RAPHAEL SANTIO, *who was born on Good Friday, in the Year* 1483, *and died on Good Friday, in the Year* 1520: *So that he liv'd onely* 37 *years compleat. He ſurpaſs'd all modern Painters, becauſe he poſſeſs'd more of the excellent parts of Painting than any other; and 'tis believ'd, that he equall'd the Ancients, excepting onely that he deſign'd not naked Bodies with ſo much Learning, as* Michael Angelo: *But his Guſt of Deſigning is purer and much better. He painted not with ſo good, ſo full, and ſo gracefull a manner as* Correggio; *nor has he any thing of the Contraſt of the Lights and Shadows, or ſo ſtrong and free a Colouring, as* Titian; *but he had a better diſpoſition in his Pieces without compariſon, than either* Titian, Correggio, Michael Angelo, *or all the reſt of the ſucceeding Painters to our days. His Choice of Poſtures, of Heads, of Ornaments, the Suitableneſs of his Drapery, his manner of Deſigning, his Varieties, his Contraſts, his Expreſſions, were beautifull in Perfection; but above all, he poſſeſs'd the Graces in ſo advantageous a manner, that he has never ſince been equall'd by any other. There are Protraits (or ſingle Figures of his) which are finiſh'd*

niſh'd Pieces. He was an admirable Architect. He was handſome, well made, and tall of Stature, civil, and well-natur'd, never refuſing to teach another what he knew himſelf. He had many Scholars, amongſt others, Julio Romano, Polydore, Gaudens, Giovanni d'Udine, *and* Michael Coxis. *His Graver was* Marc Antonio, *whoſe Prints are admirable for the correctneſs of their Out-lines.*

JULIO ROMANO *was the moſt excellent of all* Raphael's *Scholars; he had Conceptions which were more extraordinary, more profound, and more elevated, than even his Maſter himſelf. He was alſo a great Architect, his Guſt was pure and exquiſite. He was a great Imitator of the Ancients, giving a clear Teſtimony in all his Productions, that he was deſirous to reſtore to Practice the ſame Forms and Fabricks which were ancient. He had the good Fortune to find great perſons who committed to him the care of* Edifices, Veſtibules *and* Portico's, *all* Tetraſtyles, Xiſtes, Theatres, *and ſuch other places as are not now in uſe. He was wonderfull in his Choice of Poſtures. His manner was drier and harder than any of* Raphael's *School. He did not exactly underſtand the Lights and Shadows or the Colours. He is frequently harſh and ungracefull: The Folds of his Draperies are neither beautifull nor great, eaſie nor natural, but all extravagant and too like the Habits of fantaſtical Comedians. He*

was

was very knowing in humane Learning. His Scholars were Pirro Ligorio, (*who was admirable for Ancient Buildings, as for Towns, Temples, Tombs, and Trophies, and the Situation of Ancient Edifices*) Æneas Vico, Bonaſone, Georgio Mantuano, *and others.*

POLYDORE, *Scholar to* Raphael, *deſign'd admirably well, as to the practical part, having a particular Genius for Freezes, as we may ſee by thoſe of white and black, which he has painted at* Rome. *He imitated the Ancients, but his manner was greater than that of* Julio Romano: *Neverthelefs* Julio *ſeems to be the truer. Some admirable Grouppes are ſeen in his Works, and ſuch as are not elſewhere to be found. He colour'd very ſeldom, and made Landtſchapes of a reaſonable good Guſto.*

GIO. BELLINO, *one of the firſt who was of any conſideration at* Venice, *painted very drily according to the manner of his time. He was very knowing both in Architecture and Perſpective. He was* Titian's *firſt Maſter, which may eaſily be obſerv'd in the firſt Painting of that noble Scholar, in which we may remark that Propriety of Colours which his Maſter has obſerv'd.*

About this time GEORGIONE *the Contemporary of* Titian *came to excell in Portraits or Face-painting, and alſo in great Works. He firſt began to make*

choice of Glowing and Agreeable Colours; the Perfection and entire Harmony of which were afterwards to be found in Titian's *Pictures. He dreſs'd his Figures wonderfully well: And it may be truly ſaid, that but for him,* Titian *had never arriv'd to that height of Perfection, which proceeded from the Rivalſhip and Jealouſy of Honour betwixt thoſe two.*

TITIAN *was one of the greateſt Colouriſts, who was ever known; he deſign'd with much more Eaſe and Practice than* Georgione. *There are to be ſeen Women and Children of his hand, which are admirable both for the Deſign and Colouring: the Guſt of them is delicate, charming and noble, with a certain pleaſing Negligence of the Head-dreſſes, the Draperies and Ornaments of Habits, which are wholly peculiar to him. As for the Figures of Men, he has deſign'd them but moderately well. There are even ſome of his Draperies, which are mean and ſavour of a little guſt. His painting is wonderfully glowing, ſweet and delicate. He made Portraicts, which were extremely noble; the Poſtures of them being very gracefull, grave, diverſify'd, and adorn'd after a very becoming faſhion. No man ever painted Landtſchape, with ſo great a manner, ſo good a colouring, and with ſuch a reſemblance of Nature. For eight or ten years ſpace, he copy'd with great labour and exactneſs whatſoever he undertook; thereby to make himſelf an eaſy way, and to eſta-*

bliſh

bliſh ſome general maximes for his future conduct. Beſides the excellent guſt which he had of Colours, in which he excell'd all Mortal Men, he perfectly underſtood how to give every thing the touches which were moſt ſuitable, and proper to them, ſuch as diſtinguiſh'd them from each other; and which gave the greateſt Spirit, and the moſt of Truth. The Pictures which he made in his beginning, and in the declenſion of his Age, are of a dry, and mean manner. He liv'd ninety nine years. His Scholars were Paulo Veroneſe, Giacomo Tintoret, Giacomo da Ponte, Baſſano, *and his Brothers.*

PAULO VERONESE *was wonderfully graceful in his Airs of Women: with great variety of ſhining Draperies; and incredible vivacity, and eaſe. Nevertheleſs his Compoſition is ſometimes improper; and his Deſign is uncorrect. But his colouring, and whatſoever depends on it, is ſo very charming in his Pictures, that it ſurprizes at the firſt ſight, and makes us totally forget thoſe other qualities which are wanting in him.*

TINTORET *was Scholar to* Titian, *great in the practical part of Deſigning; but ſometimes alſo ſufficiently extravagant. He had an admirable Genius for Painting, if he had had as great an affection to his Art, and as much patience in undergoing the difficulties of it, as he had fire and vivacity of Nature;*

He has made Pictures, not inferiour in beauty to thoſe of Titian: *his Compoſition and his Dreſſes, are for the moſt part improper; and his Out-lines are not correct: But his Colouring, and the dependencies of it, like that of his Maſter, are moſt admirable.*

The BASSANS *had a more mean and poorer guſt in Painting than* Tintoret; *and their Deſigns were alſo leſs correct than his. They had indeed an excellent guſt of Colours; and have touch'd all kinds of Animals with an admirable manner: But were notoriouſly imperfect in the Compoſition and Deſign.*

CORREGGIO *painted at* Parma *two large Cupolo's in Freſco, and ſome Altar-pieces. This Artiſt, found out certain natural and unaffected Graces, for his* Madonnas', *his* Saints, *and* little Children, *which were particular to him. His Manner is exceeding great, both for the deſign and for the work, but withall is very uncorrect. His Pencil was both eaſie and delightfull, and 'tis to be acknowledg'd, that he painted with great Strength, great Heightning, great Sweetneſs, and livelineſs of Colours, in which none ſurpaſs'd him.*

He underſtood how to diſtribute his Lights in ſuch a manner as was wholly peculiar to himſelf, which gave a great force and great roundneſs to his Figures. This manner conſiſts in extending a large Light, and then making it loſe it ſelf inſenſibly in the dark ſhadowings, which

which he plac'd out of the Maſſes. And thoſe give them this great roundneſs, without our being able to perceive from whence proceeds ſo much of force, and ſo vaſt a pleaſure to the Sight. 'Tis probable, that in this part the reſt of the Lombard School *copied him: he had no great choice of gracefull Poſtures, nor of diſtribution for beautifull Grouppes: his Deſign oftentimes appears lame, and the Poſitions are not much obſerv'd in them. The Aſpects of his Figures are many times unpleaſing; but his manner of deſigning Heads, Hands, Feet, and other parts, is very great, and well deſerves our imitation. In the conduct and finiſhing of a Picture, he has done wonders; for he painted with ſo much Union, that his greateſt Works ſeem'd to have been finiſh'd in the compaſs of one day; and appear, as if we ſaw them from a* Looking-glaſs. *His* Landtſchape *is equally beautifull with his* Figures.

At the ſame time with Correggio, *liv'd and flouriſh'd* PARMEGIANO; *who beſides his great manner of well Colouring, excell'd alſo both in Invention and Deſign, with a* Genius *full of gentleneſs and of ſpirit, having nothing that was ungracefull in his choice of Poſtures and in the dreſſes of his Figures, which we cannot ſay of* Correggio: *there are Pieces of his to be ſeen, which are both beautifull and correct.*

Theſe

Theſe two Painters laſt mention'd, had very good Scholars, but they are known onely to thoſe of their own Province; and beſides there is little to be credited of what his Country-men *ſay, for Painting is wholly extinguiſh'd amongſt them.*

I ſay nothing of LEONARDO da VINCI, *becauſe I have ſeen but little of his, though he reſtor'd the Arts at* Milan, *and had many Scholars there.*

LUDOVICO CARRACCI, *Uncle to* Hannibal *and* Auguſtine, *ſtudied at* Parma *after* Correggio; *and excell'd in Deſign and Colouring, with ſuch a Gracefulneſs, and ſo much Candour, that* Guido *the Scholar of* Hannibal, *did afterwards imitate him with great ſucceſs. There are ſome of his Pictures to be ſeen, which are very beautifull, and well underſtood. He made his ordinary reſidence at* Bologna, *and it was He, who put the Pencil into the hands of* Hannibal *his Nephew.*

HANNIBAL *in a little time excell'd his Maſter, in all parts of Painting: He imitated* Correggio, Titian, *and* Raphael, *in their different manners as he pleas'd, excepting onely that you ſee not in his Pictures, the Nobleneſs, the Graces, and the Charms of* Raphael, *and that his Out-lines are neither ſo pure, nor ſo elegant as his. In all other things, he is wonderfully accompliſh'd, and of an* Univerſal Genius.

AUGUS-

AUGUSTINO, *Brother to* Hannibal, *was alſo a very good Painter, and an admirable Graver. He had a Natural Son, call'd* ANTONIO, *who dyed at the age of* 35, *and who according to the general opinion, wou'd have ſurpaſs'd his Uncle* Hannibal: *for by what he left behind him, it appears that he was of a more lofty Genius.*

GUIDO *chiefly imitated* Ludovico Carracci, *yet retain'd always ſomewhat of the manner which his Maſter* Lawrence *the* Flemming *taught him. This* Lawrence *liv'd at* Bologna, *and was Competitor and Rival to* Ludovico Carracci: Guido *made the ſame uſe of* Albert Durer, *as* Virgil *did of old* Ennius: *borrow'd what pleas'd him, and made it afterwards his own: that is, he accommodated what was good in* Albert *to his own manner: which he executed with ſo much gracefulneſs and beauty, that He alone got more Money, and more Reputation in his time, than his own Maſters, and all the Scholars of the* Carraches, *though they were of greater capacity than himſelf. His Heads yield no manner of precedence to thoſe of* Raphael.

SISTO BADOLOCCHI *deſign'd the beſt of all his Scholars: but he dy'd young.*

DOMENICHINO *was a very knowing Painter, and very laborious, but otherwiſe of no great Natural Endowments: 'tis true, he was profoundly skill'd in all the parts of Painting, but wanting* Genius, *as I ſaid,*

he

he had leſs of nobleneſs in his Works than all the reſt who ſtudied in the School of the Carraches.

ALBANO *was excellent in all that belong'd to Painting, and adorn'd with variety of Learning.*

JOHN LANFRANC, *a Man of a great and ſprightly wit, ſupported his Reputation for a long time with an extraordinary guſt of Deſign and Colouring. But his foundation being onely on the practical part, he at length loſt ground in point of correctneſs: ſo that many of his Pieces appear extravagant and fantaſtical. And after his Deceaſe, the School of the* Carraches *went dayly to decay in all the parts of Painting.*

GIO. VIOLA *was very old before he learn'd Landtſchape, the knowledge of which was imparted to him by* Hannibal Carracche, *who took pleaſure to inſtruct him, ſo that he painted many of that kind which are wonderfully fine and well colour'd.*

If we caſt our eyes towards Germany *and the* Low-Countries, *we may there behold* ALBERT DURER, LUCAS VAN LEYDEN, HOLBEIN, ALDEGRAVE, *and* ISBIN, *who were all Contemporaries. Amongſt theſe,* Albert Durer *and* Holbein, *were both of them wonderfully knowing and had certainly been of the firſt form of Painters, had they travell'd into* Italy: *For nothing can be laid to their charge, but onely that they had a* Gothique *Guſt. As for* Holbein, *he perform'd yet better than* Raphael;

and

and I have ſeen a Portrait *of his Painting, with which one of* Titian's *could not come in Competition.*

Amongſt the Flemmings, *we had* RUBENS, *who deriv'd from his Birth, a lively, free, noble and univerſal* Genius. *A* Genius *which was capable not onely of raiſing him to the rank of the* Ancient Painters, *but alſo to the higheſt employment in the Service of his Country: ſo that he was choſen for one of the moſt important* Embaſſies *of our Age. His Guſto of Deſigning ſavours ſomewhat more of the* Flemming *than of the Beauty of the Antique, becauſe he ſtay'd not long at* Rome. *And though we cannot but obſerve in all his Paintings, ſomewhat of great and noble; yet it muſt be confeſs'd, that generally ſpeaking, he deſign'd not correctly: But for all the other parts of Painting, he was as abſolute a Maſter of them, and poſſeſs'd them all as throughly as any of his Predeceſſors in that noble Art. His principal Studies were made in* Lombardy, *after the Works of* Titian, Paul Veroneſe *and* Tintoret; *whoſe Cream he has ſkimm'd (if you will allow the Phraſe) and extracted from their ſeveral Beauties many general Maxims and infallible Rules, which he always follow'd, and by which he has acquir'd in his Works, a greater Facility than that of* Titian; *more of Purity, Truth and Science, than* Paul Veroneſe; *and more of Majeſty, Repoſe and Moderation, than* Tintoret. *To conclude, His manner is ſo ſolid, ſo*

knowing, and ſo ready, that it may ſeem, this rare accompliſh'd Genius was ſent from Heaven to inſtruct Mankind in the Art of Painting.

His School was full of admirable Scholars, amongſt whom VAN DYCK *was he, who beſt comprehended all the Rules and general Maxims of his Maſter; and who has even excell'd him in the delicacy of his Colouring and in his Cabinet Pieces; but his Guſt in the deſigning Part, was nothing better than that of* Rubens.

A

Short Account

Of the moſt Eminent

PAINTERS

BOTH

Ancient and Modern,

Continu'd down to the

PRESENT TIMES

According to the

Order of their *Succeſſion.*

LONDON,

Printed for *W. Rogers* at the *Sun* againſt St. *Dunſtans* Church in *Fleetſtreet.* 1695.

THE

PREFACE.

THE Title *having onely promis'd a* ſhort Account of the moſt Eminent Maſters, *&c. the* Reader *muſt expect to find very little more in the ſmall Compaſs of theſe* few Sheets, *than the Time* when, *the Place* where, *by* whoſe *Inſtructions, and in* what *particular* Subject *each of thoſe* great Men *became* Famous.

In the firſt part, *which comprehends the* prime Maſters *of* Antiquity, *I have follow'd* Pliny: *yet not blindly, or upon his* Authority *alone, but chiefly in thoſe places, where I have found his* Evidence *confirm'd by the concurrent* Teſtimony *of other* Writers. *The* Catalogue *of* Fran. Junius *I have diligently perus'd, and examin'd moſt of the* Records *cited in it. I have alſo read over the* Lives *of the* Four Principal Painters *of* Greece, *written in* Italian, *by* Carlo Dati *of* Florence, *together with his learned* Annotations *upon them: and in a word, have left nothing unregarded, that cou'd give me any manner of* Aſſiſtance *in this preſent* Undertaking.

In the Chronological part, *becauſe I foreſaw that the* Olympiads, *and the* Years of Rome, *would be of little*

little uſe to the generality of Readers, *I have adjuſted them to the two* Vulgar Æras (*viz.*) *the* Creation of the World, *and the* Birth of Chriſt. *The* Greek Talents *I have likewiſe reduc'd into* Engliſh Money: *but to juſtifie my* Account, *muſt obſerve, that here* (*as in moſt* Authors, *where a* Talent *is put abſolutely, and without any other Circumſtance*) *the* Talentum Atticum Minus *is to be underſtood; which according to the nearest Computation comes to about* 187 l. 10 s. *of* our Money, *the* Majus *being about* 62 l. 10 s. *more.*

In the latter part, *which contains the* Maſters *of greateſt Note amongſt the* Moderns, *I have been equally diligent, not onely ſearching into all the moſt conſiderable* Writers, *who have left us any* Memorandums *relating to them; but alſo in procuring from* Rome, *and other places, the beſt* Advice *that poſſibly I could get, concerning thoſe* Painters *who are but lately deceas'd, and whoſe* Lives *have never yet appear'd in* Print. *In* Italy *I have taken ſuch* Guides, *as I had reaſon to believe, were beſt acquainted in* that *Country*: *and in* France, Germany, Flanders, *and* Holland, *have been govern'd by the* Authors *who have been moſt converſant in* thoſe *Parts. For the* Roman, Florentine, *and ſome other particular* Maſters, *I have apply'd my ſelf to the* Vite de' Pittori, &c. *of* Giorgio Vaſari, *and that excellent* Treatiſe *of* Gio: Pietro Bellori *on the ſame Subject. For the* Lombard School, *I have conſulted the* Maraviglie dell'

Arte

Arte *of* Cavalier Ridolfi. *For the* Bologneſe Painters, *the* Felſina Pittrice *of* Conte Carlo Ceſare Malvaſia. *For thoſe of* Genoua, *the* Vite de' Pittori, *&c. of* Rafaelle Soprani nobile Genoueſe. *For the* French Maſters, *the* Entretiens ſur les Vies, *&c. of* Felibien. *For the* German, Flemiſh, *and* Dutch Painters, (*of whom I have admitted but* very few *into this* Collection) *the* Academia nobiliſſimæ Artis Pictoriæ, *of* Sandrart, *and the* Schilder-Boeck *of* Carel van Mander. *For thoſe of* our own Country, *I am aſham'd to acknowledge how difficult a matter I have found it, to get but the leaſt* Information *touching ſome of thoſe* Ingenious Men, *whoſe* Works *have been a* Credit *and* Reputation *to it. That all our* Neighbours *have a greater value for the* Profeſſors *of this* noble Art, *is ſufficiently evident, in that there has hardly been any* one Maſter *of* tolerable Parts *amongſt them, but a* Crowd *of* Writers, *nay ſome* Pens *of* Quality *too, have been imploy'd in adorning his* Life, *and in tranſmitting his* Name *honourably to* Poſterity.

For the Characters of the Italians *of the* firſt Form, *I have all along referr'd the* Reader *to the* Judgment *of Monſieur* du FRESNOY *in the* preceding Pages. *But for the reſt, I have from the* Books *above-mention'd, and the* Opinions *of the* Learned, *briefly ſhewn, wherein their different* Talents *and* Perfections *conſiſted: chuſing always (in the little Room to which I have*

been

been confin'd) to ſet the beſt ſide forwards, eſpecially where their few Faults *have been* over-balanc'd *by their* many Virtues.

By the Figures *in the* Margin *it will eaſily appear, how careful I have every where been, to preſerve the* Order *of* Time, *which indeed was the* thing *principally* intended *in theſe* Papers. *Some* few Maſters *however muſt be excepted; whom yet I have placed next to their* Contemporaries, *tho' I could not fix them in any* particular Year. *In* all *of them I have been very exact in ſetting down their reſpective* Names, *juſt as* they themſelves *us'd to do, when they did not write* them *in* Latine.

If it ſhould be Objected, *that ſeveral of the* Maſters *herein after-mention'd, have already appear'd amongſt us, in an* Engliſh Dreſs: *I can onely* anſwer, *That as the* Method *here made uſe of, is more* regular, *and quite* different *from any thing that has been hitherto* publiſh'd *in* this *kind; ſo, whoſoever ſhall think it worth his while to* compare *theſe little* Sketches *with the* Originals *from which I have* copy'd *them, will find, that I have taken greater Care in* drawing *them* true, *and that my* Out-lines *are generally more* correct, *whatever* Defects *may be in the* Colouring part.

Ancient

Ancient Masters.

BY whom, and in what particular Age the *Art* of *Painting* was first invented in *Greece*, Ancient *Authors* are not agreed. *Aristotle* ascribes the honour of it to *EUCHIR*, a Kinsman of the famous *Dædalus*, who flourish'd *Anno* 1218 before the Birth of *Christ*; *Theophrastus* pleads for *POLYGNOTUS* the *Athenian*, *Athenagoras* for *SAURIAS* of *Samos*; some contend for *PHILOCLES* the *Egyptian*, and others again for *CLEANTHES* of *Corinth*. But howsoever the Learned may differ in their Opinions touching the *Inventer*, yet as to the *Art* it self, all of them are unanimous, that its first appearance amongst the *Greeks*, was in no better a dress than the bare *Shadow of a Man*, or *some other Body*, circumscrib'd with a single line onely, call'd by them *Sciagraphia*, and by the *Latines*, *Pictura Linearis*. *An. Mun.* 2730.

The first step made towards the advancement of *Painting*, was by *ARDICES* the *Corinthian*, and *TELEPHANES* of *Sicyon*, or *CRATO* of the

ſame City; who began to add other lines, by way of ſhadowing their Figures, to make them appear round, and with greater ſtrength. But ſo inconſiderable were the advantages, which the Authors of this *Manner* (call'd *Graphice*) gain'd by their *Invention*, that they ſtill found it neceſſary, to write under each piece, the name of every individual thing which they endeavour'd to repreſent, leaſt otherwiſe the Spectators ſhou'd never be able to diſcover what they intended by it.

The next Improvement, was by *CLEOPHANTUS* of *Corinth*, who firſt attempted to fill up his *Out-lines* with a ſingle Colour: from whence his Pieces, and thoſe of *HYGIEMON*, *DINIAS*, and *CHARMAS* his followers, got the name of *Monochromata*, (*viz.*) Pictures of one colour.

EUMARUS the *Athenian*, began to paint Men and Women in a manner different from each other, and ventured to imitate all ſorts of Objects: but was far excell'd by his Diſciple.

CIMON the *Cleonæan*, who found out the Art of Painting *Hiſtorically*, deſign'd his Figures in variety of Poſtures, diſtinguiſh'd the ſeveral parts of

of the Body by their Joints, and was the firſt who took notice of the folds of Draperies in his Pieces.

In what Century the *Maſters* abovemention'd liv'd, *Antiquity* has given us no Account: yet certain it is, that about the time of the Foundation of *Rome*, *Anno* 750 *ante Chr.* the *Grecians* had carry'd *Painting* to ſuch a height of Reputation, that *Candaules* King of *Lydia*, ſirnam'd *Myrſilus*, the laſt of the *Heraclidæ*, and who was kill'd by *Gyges* *Anno quarto Olymp.* 16. for a Picture made by *BULARCHUS*, repreſenting a Battel of the *Magneſians*, gave its weight in Gold. *An. Mun.* 3198.

PANÆNUS of *Athens*, liv'd *Olymp.* 83. *Anno* 446 *ante Chr.* and is celebrated for having painted the Battel at *Marathon*, between the *Athenians* and *Perſians*, ſo very exactly, that *Miltiades*, and all the General Officers on both ſides, were eaſily to be known, and diſtinguiſh'd from each other in that Piece. 3502.

PHIDIAS his Brother, the Son of *Charmidas*, flouriſh'd *Olymp.* 84. *Anno* 442 *ante Chr.* and was famous both for *Painting* and *Sculpture*: but particularly in the latter ſo profoundly skill'd, that his Statue of *Jupiter Olympius* was by the *Ancients* 3506.

eſteem'd one of the Seven wonders of the World, as his *Minerva*, in the *Citadel* of *Athens*, made of Ivory and Gold, was (by way of Eminence) call'd *the Beautiful Form.* He was very intimate with *Pericles*, the *Athenian* General; and ſo much envy'd upon that account, and for the Glory which he acquir'd by his Works, that his Enemies cou'd never be at reſt till they had plotted him into a Priſon, and had there (as ſome ſay) taken away his Life by Poiſon.

POLYCLETUS, a Native of *Sicyon*, and the moſt renowned *Sculptor* in his time, liv'd *Olymp.* 87. *Anno* 430 *ante Chr.* and beſide the Honour which he gain'd, by having brought the *Baſſ-Relievo* to perfection, is commended for divers admirable pieces of work; but chiefly, for being the *Author* of that moſt accompliſh'd Model, call'd the *Canon:* which comprehending in it ſelf alone all the ſeveral perfections, both of Feature, and Proportion, in Humane Bodies, by the joint conſent of the moſt eminent Artiſts, as well *Painters* as *Sculptors*, then in being, was unanimouſly agreed upon to be handed down to Poſterity, as the *Standard*, or *infallible Rule of true Beauty.*

An. Mun. 3518.

In

In this *Olympiad* alſo were *MYRON*, and *SCOPAS*, both excellent in *Sculpture*; and in ſome reſpects equal even to *Polycletus* himſelf.

POLYGNOTUS the *Thaſian*, was the Diſciple of his Father *Aglaophon*, and particularly famous for repreſenting Women; whom he painted in lightſom and ſhining Draperies, adorning their heads with dreſſes of ſundry colours, and giving a greater freedom to his Figures, than had been us'd by any of his Predeceſſors. His principal Works, were thoſe which he made *gratis* in the Temple at *Delphi*, and the *grand Portico* at *Athens*, call'd the *Various*; in honour of which it was ſolemnly decreed, in a *general* Council of the *Amphictyons*, that where-ever he ſhould travel in *Greece*, his charges ſhould be born by the Publick. He died ſometime before the 90 *Olymp.* which was *Anno* 418 *ante Chr.* *An. Mun.* 3530.

APOLLODORUS the *Athenian*, liv'd *Olymp.* 94. *Anno* 402 *ante Chr.* and was the firſt who invented the *Art* of mingling his Colours, and of expreſſing the Lights and Shadows. He was admir'd alſo for his judicious choice of Nature, and in the beauty and ſtrength of his Figures ſurpaſſed all the Maſters who went before him. He excell'd 3546.

cell'd likewiſe in *Sculpture*, but was ſurnam'd the *Madman*, from a ſtrange humour which he had, of deſtroying even his very beſt Pieces, if after he had finiſh'd them, he cou'd diſcover any fault, thô never ſo inconſiderable.

An. Mun. 3553. *ZEUXIS* of *Heraclea*, flouriſh'd *Anno quarto Olymp.* 95. *Anno* 395 *ante Chr.* and was fam'd for being the moſt excellent *Colouriſt* of all the *Ancients*; though *Cicero*, *Pliny*, and other *Authors* tell us, there were but four Colours then in uſe (*viz.*) *white*, *yellow*, *red* and *black*. He was cenſur'd by ſome, for making his Heads too big; and by *Ariſtotle*, for not being able to expreſs the Manners, and Paſſions. He was very famous notwithſtanding for the *Helena* which he painted for the People of *Crotona*; in the Compoſition of which he collected from five naked Virgins (the moſt beautiful that Town cou'd produce) whatever he obſerv'd Nature had form'd moſt perfect in each, and united all thoſe admirable parts in that ſingle Figure. He was extoll'd likewiſe for ſeveral other Pieces; but being very rich, cou'd never be prevail'd upon to ſell any of them, becauſe he thought them to be above any price; and therefore choſe rather to give them away freely to *Princes*, and *Cities*. He died (as

'tis

'tis generally ſaid) of a fit of Laughter, at the ſight of a Comical old Woman's Picture, which he had drawn.

PARRHASIUS a Native of *Epheſus*, and Citizen of *Athens*, was the Son and Diſciple of *Evenor*, and the Contemporary of *Zeuxis*, whom he overcame in the noted Conteſt between them, by deceiving him with a Curtain, which he had painted ſo excellently well, that his Antagoniſt miſtook it for the Nature it ſelf. He was the firſt who obſerv'd the Rules of *Symmetry* in his works; and was much admired for the livelineſs of his expreſſion, and for the gayety and graceful Airs of his Heads: but above all, for the ſoftneſs and elegance of his *Out-lines*, and for rounding off his Figures, ſo as to make them appear with the greater ſtrength and relievo. He was wonderfully fruitful of Invention, had a particular talent in ſmall pieces, eſpecially in wanton Subjects, and finiſh'd all his works to the laſt degree of perfection. But withall was ſo extravagantly vain and arrogant, that he commonly writ himſelf *Parrhaſius* the *Beau*, the *Sir Courtly* (Ἀστειότατος,) went cloath'd in purple, with a Crown of Gold upon his Head, pretended to derive his Pedigree from *Apollo*, and ſtyl'd himſelf the *Prince of his Profeſſion*.

Yet

Yet, to his great affliction, was humbl'd at laſt by

TIMANTHES of *Sicyon* (or as ſome ſay, of *Cythnus*) who in a Diſpute betwixt them, was by the majority of Votes declared the better *Painter*: And beſides was as eminent for the ſingular modeſty and ſweetneſs of his Diſpoſition, as for the agreeable variety of his Invention, and peculiar happineſs in moving the Paſſions. His moſt celebrated works were the *ſleeping Polyphemus*, and the *Sacrifice of Iphigenia*; in both which (as in all his other Performances) his diſtinguiſhing *Character* appear'd, in making more to be underſtood, than was really expreſs'd in his Pieces.

In this time alſo flouriſh'd *EUPOMPUS* of *Sicyon*, an excellent Artiſt, and whoſe Authority was ſo very conſiderable, that out of the two *Schools* of *Painting*, the *Aſiatick* and the *Greek*, he made a third, by dividing the laſt into the *Attick* and the *Sicyonian*. His beſt Diſciple was

PAMPHILUS a Native of *Macedonia*, who to the Art of *Painting* joyn'd the Study of the *Liberal Arts*, eſpecially the *Mathematicks*: and us'd to ſay, that without the help of *Geometry*, no *Painter* could ever arrive at perfection. He was the firſt who taught

taught his Art for ſet rates, but never took a Scholar for leſs time than ten years. What reputation and intereſt he had in his own *Country*, and what uſe he made of it, for the honour and advancement of his *Profeſſion*, ſee *Pag.* 83.

PAUSIAS of *Sicyon*, a Diſciple of *Pamphilus*, was the firſt who painted upon Walls and Ceilings: and amongſt many rare qualities, was excellent at *fore-ſhortening* his Figures. His moſt famous Piece was the Picture of his Miſtreſs *Glycera*, in a ſitting poſture, compoſing a Garland of Flowers: for a Copy of which *L. Lucullus*, a noble *Roman*, gave two *Talents* (375 *lib.*)

EUPHRANOR the *Iſthmian*, flouriſh'd *Olymp.* 104, *Anno* 362 *ante Chr.* He was an *Univerſal Maſter*, and admirably skill'd both in *Sculpture* and *Painting*. His *Conceptions* were noble and elevated, his *Style* maſculine and bold; and he was the firſt who ſignaliz'd himſelf by repreſenting the Majeſty of *Heroes*. He writ ſeveral Volumes of the *Art* of *Colouring*, and of *Symmetry*, and yet notwithſtanding fell into the ſame Error with *Zeuxis*, of making his Heads too big in proportion to the other parts. *An. Mun.* 3586.

PRAXITELES the fam'd *Sculptor*, particularly celebrated for his *Venus* of *Gnidus*, and other excellent performances in *Marble*, was the Contemporary of *Euphranor*.

An. Mun. 3594. *CYDIAS* of *Cythnus*, liv'd *Olymp.* 106, *Anno* 354 *ante Chr.* and rais'd his reputation ſo much by his works, that *Hortenſius* the *Roman Orator*, gave 44 *Talents*, (8250 *lib.*) for one of his Pieces, containing the Story of the *Argonauts*, and built a noble Apartment on purpoſe for it, in his *Villa* at *Tuſculum*.

APELLES the *Prince of Painters*, was a Native of *Coos*, an Iſland in the *Archipelago* (now known by the name of *Lango*) and flouriſh'd *Olymp.* 112, *Anno* 330 *ante Chr.* He improv'd the noble talent which *Nature* had given him, in the *School* of *Pamphilus*; and afterwards by degrees became ſo much in eſteem with *Alexander the Great*, that by a public *Edict* he ſtrictly commanded, that no other *Maſter* ſhou'd preſume to make his *Portrait*; that none but *Lyſippus* of *Sicyon* ſhou'd caſt his *Statue* in *Braſs*; and that *Pyrgoteles* onely ſhou'd grave his *Image* in *Gems* and *Precious Stones*. And in farther teſtimony of his particular reſpect to *this Artiſt*, he preſented him, even with his moſt

3618.

moſt beautiful and charming Miſtreſs *Campaſpe*, with whom *Apelles* had fall'n in Love, and by whom 'twas ſuppos'd he copy'd his *Venus* (*Anadyomene*) riſing out of the Sea. *Grace* was his *peculiar portion*, as *our Author* tells us, *Page* 150, and 211. In which, and in knowing when he had done *Enough*, he tranſcended all who went before him, and did not leave his Equal in the world. He was miraculouſly skill'd in taking the true lineaments and features of the Face: Inſomuch that (if *Apion* the *Grammarian* may be credited) *Phyſiognomiſts* upon ſight of his Pictures onely, cou'd tell the preciſe time of the parties death. He was admirable likewiſe in repreſenting people in their laſt Agonies. And in a word, ſo great was the veneration paid by *Antiquity* to his Works, that ſeveral of them were purchas'd with heaps of Gold, and not by any ſet number or weight of pieces. He was moreover extremely candid and obliging in his temper, willing to inſtruct all thoſe who ask'd his advice, and generous even to his moſt potent Rivals.

PROTOGENES of *Caunus*, a City of *Caria* ſubject to the *Rhodians*, was by the *Ancients* eſteem'd one of the four beſt *Painters* in *Greece*: but liv'd miſerably poor, and very little regarded in his

own *Country*, till *Apelles* having made him a viſit, to bring him into Reputation, bought up ſeveral of his Pictures, at greater rates than he ask'd for them; and pretending, that he deſign'd to ſell 'em again for his own work, the *Rhodians* were glad to redeem them upon any terms. Whoſe Diſciple he was, is not certainly known; but 'tis generally affirm'd, that he ſpent the greateſt part of his life in painting Ships, and Sea-pieces onely: yet applying himſelf at laſt to nobler Subjects, he became an *Artiſt* ſo well accompliſh'd, that *Apelles* confeſs'd he was in all reſpects at leaſt equal to himſelf, excepting onely, that never knowing when to leave off, by overmuch diligence, and too nice a correctneſs, he often diſpirited and deaden'd the *Life*. He was famous alſo for ſeveral Figures which he made in *Braſs*: but his moſt celebrated piece of *Painting*, was that of *Jalyſus*, which coſt him ſeven years ſtudy and labour, and which ſav'd the City of *Rhodes* from being burnt by *Demetrius Poliorcetes*. *Vide Page* 84.

Of *MELANTHIUS* we have nothing certain, but that he was brought up at *Sicyon*, (the beſt *School* of *Greece*) under *Pamphilus*, at the ſame time with *Apelles*. That he contributed both by his *Pen*, and *Pencil*, to the Improvement of his *Art*;

Art; and amongſt many excellent Pieces, painted *Ariſtratus* the *Sicyonian* Tyrant, in a Triumphal Chariot, attended by *Victory*, putting a wreath of Laurel upon his Head; which was highly eſteem'd.

ARISTIDES of *Thebes*, the Diſciple of *Euxenidas*, liv'd in the ſame *Olympiad* with *Apelles*, and was the firſt who by the *Rules* of *Art*, attain'd a perfect knowledge of expreſſing the Paſſions and Affections of the Mind. And though his colouring was ſomewhat hard, and not ſo very beautiful as cou'd be wiſh'd, yet notwithſtanding ſo much were his Pieces admir'd, that after his deceaſe, *Attalus* King of *Pergamus*, gave an hundred *Talents* (18750 *lib.*) for one of them.

His Contemporary was *ASCLEPIODORUS* the *Athenian*, equally skill'd in the Arts of *Sculpture* and *Painting*; but in the latter, chiefly applauded for the beauties of a correct *Style*, and the truth of his Proportion: In which *Apelles* declared himſelf as much inferior to this *Artiſt*, as he was to *AMPHION*, in the ordering, and excellent diſpoſition of his Figures. The moſt famous *Pictures* of *Aſclepiodorus*, were thoſe of the *twelve Gods*, for which *Mnaſon* the Tyrant of *Elatea*, gave him the value of about 300 *l. Sterl.* a-piece. A-

About the ſame time alſo were the ſeveral Maſters following (*viz.*) *THEOMNESTUS*, fam'd for his admirable talent in *Portraits*.

NICHOMACHUS, the Son and Diſciple of *Ariſtodemus*, commended for the incredible facility and freedom of his *Pencil*.

NICOPHANES, celebrated for the Elegance of his Deſign, and for his grand Manner, and Majeſty of *Style*; in which few *Maſters* were to be compar'd to him.

PYREICUS was famous for little pieces only; and from the ſordid and mean Subjects to which he addicted himſelf (ſuch as a *Barbers*, or *Shoemakers Shop*, the *Stil-life*, *Animals*, *Herbage*, &c.) got the ſurname of *Rhyparographus*. Yet though his Subjects were poor, his Performance was admirable; And the ſmalleſt Pictures of this *Artiſt*, were eſteem'd more, and ſold at greater Rates, than the larger Works of many other *Maſters*.

ANTIDOTUS the Diſciple of *Euphranor*, was extremely diligent, and induſtrious, but very ſlow at his *Pencil*; which as to the colouring part was generally hard and dry. He was chiefly remarkable for having been the *Maſter* of *NI-*

NICIAS of *Athens*, who painted Women in Perfection, and flouriſh'd about the 114. *Olymp.* *Anno* 322 *ante Chr.* being univerſally extoll'd for the great variety and noble choice of his Subjects, for the force and relievo of his Figures, for his great skill in the diſtribution of the lights and ſhadows, and for his wonderful dexterity in repreſenting all ſorts of four-footed *Animals*, beyond any *Maſter* in his time. His moſt celebrated Piece was that of *Homer's Hell*; for which having refuſed 60 *Talents* (11250 *lib.*) offer'd him by King *Ptolemy* the Son of *Lagus*, he generouſly made a Preſent of it to his own *Country*. He was likewiſe much eſteem'd by all his Contemporaries for his excellent *Talent* in *Sculpture*; and as *Pliny* reports, by *Praxiteles* himſelf: which yet ſeems highly improbable, conſidering, that by his own account, there were at leaſt 40 years betwixt them. *An. Mun.* 3626.

ATHENION of *Maronea*, a City of *Thrace*, a Diſciple of *Glaucion* the *Corinthian*, was about this time alſo as much in vogue as *Nicias*: and though his colouring was not altogether ſo agreeable, yet in every other particular he was even ſuperior to him, and wou'd have mounted to the higheſt pitch of Perfection, if the length of his *Life* had

had been but anſwerable to the great extent of his *Genius*.

An. Mun. 3647. *FABIUS* a noble *Roman*, painted the *Temple* of *Health* in *Rome*, *Anno U. C.* 450, *ante Chr.* 301: and glory'd ſo much in his Performances there, that he aſſum'd to himſelf for ever after, the ſurname of *Pictor*, and thought it no diſparagement to one of the moſt Illuſtrious Families in *Rome*, to be diſtinguiſh'd by *that Title*.

3698. *NEALCES* liv'd *Olymp.* 132, *Anno* 250 *ante Chr.* in the time of *Aratus* the *Sicyonian* General, who was his Patron, and intimate Friend. His particular *Character*, was a ſtrange vivacity of thought, a fluent fancy, and a ſingular happineſs in explaining his intentions (as appears *Pag.* 148.) He is beſides frequently mention'd by *Writers*, for that having painted a *Horſe*, and being weary'd with often trying in vain to expreſs the foam proceeding from his Mouth, he flung his Pencil in a great paſſion againſt the *Picture*, which lighted ſo luckily, that to his amazement he found, Chance had finiſh'd his Deſign, much better than he with all his art and labour cou'd have done.

METRO-

METRODORUS flouriſh'd *Anno* 168 *ante Chr.* *An. Mun.* and liv'd in ſo much credit and reputation at *Athens*, 3780. that *Paulus Æmilius*, after he had overcome *Perſeus* King of *Macedon*, *Anno* 3 *Olymp.* 152. having deſir'd the *Athenians* to ſend him one of their moſt learned *Philoſophers* to breed up his Children, and a skilful *Painter* to adorn his Triumph, *Metrodorus* was the perſon unanimouſly choſen, as the fitteſt for *both Employments.*

MARCUS PACUVIUS of *Brunduſium*, the Ne- 3797. phew of old *Ennius*, was not onely an eminent *Poet* himſelf, and famous for ſeveral *Tragedies* which he wrote, but excell'd alſo in *Painting*: Witneſs his celebrated Works, at *Rome*, in the *Temple* of *Hercules*, in the *Forum Boarium.* He flouriſh'd *Anno U. C.* 600, *ante Chr.* 151, and died at *Tarentum*, almoſt 90 years of age.

TIMOMACHUS of *Byzantium* (now *Conſtanti-* 3901. *nople*) liv'd *Anno U. C.* 704, *ante Chr.* 47, in the time of *Julius Cæſar*, who gave him 80 *Talents* (15000 *lib.*) for his Pieces of *Ajax* and *Medea*, which he placed in the Temple of *Venus*, from whom he deriv'd his Family. He was commended alſo for his *Oreſtes* and *Iphigenia*: but his *Maſter-piece* was the *Gorgon*, or *Meduſas Head.*

About the ſame time alſo *ARELLIUS* was famous at *Rome*, being as much admir'd for his excellent *talent* in *Painting*, as he was condemn'd for the ſcandalous uſe which he made of it, in taking all his *Idea's* of the *Goddeſſes* from *common Strumpets*, and in placing his *Miſtreſſes* in the *Heavens*, amongſt the *Gods*, in ſeveral of his Pieces.

An. Mun. 3907. *LUDIUS* liv'd in great Reputation, under *Auguſtus Cæſar*, who began his *Reign Anno U. C.* 710, *ante Chr.* 41. He excell'd in *grand Compoſitions*, and was the firſt who painted the Fronts of Houſes, in the Streets of *Rome*: which he beautify'd with great variety of *Landtſchapes*, and pleaſant *Views*, together with all other ſorts of different Subjects, manag'd after a moſt *noble manner*.

An. Dom. 69. *TURPILIUS* a *Roman Knight*, liv'd in the time of *Veſpaſian*, who was choſen *Emperour*, *An. Dom.* 69. And though he painted every thing with his *left hand*, yet was much applauded for his admirable *Performances* at *Verona*.

His Contemporaries were *CORNELIUS PINUS*, and *ACTIUS PRISCUS*, who with their *Pencils* adorn'd the *Temples* of *Honour* and *Virtue*, repair'd

repair'd by *Veſpaſian.* But of the two, *Priſcus* came neareſt in his *ſtyle* and *manner* of *Painting*, to the purity of the *Grecian School.*

And thus have I given the *Reader* a *ſhort Account*, of all the moſt eminent *Maſters* who flouriſh'd in *Greece*, and *Rome*, in the compaſs of more than a *thouſand Years.* 'Tis true indeed, that for a long time after the *Reigns* of *Veſpaſian*, and *Titus* his Son, *Painting* and *Sculpture* continu'd in great reputation in *Italy.* Nay, we are inform'd, that under their Succeſſors *Domitian*, *Nerva*, and *Trajan*, they ſhin'd with a Luſtre almoſt equal to what they had done under *Alexander* the *Great.* 'Tis true alſo, that the *Roman* Emperours *Adrian*, *Antonine*, *Alexander Severus*, *Conſtantine*, and *Valentinian*, were not onely generous Encouragers of *theſe Arts*, but in the practice of them alſo ſo well skill'd, that they wrought ſeveral extraordinary Pieces with their own hands; and by their Example, as well as their Patronage, rais'd up many conſiderable *Artiſts* in both kinds. But the Names of all thoſe excellent *Men* being unhappily loſt with their Works, we muſt here conclude our *Catalogue* of the *ANCIENT MASTERS*: and ſhall onely take notice, that under *that Title*, All thoſe are to be comprehended, who practiſed

An. Dom. 580. *Painting* or *Sculpture* either in *Greece* or *Rome*, before the year of our *Lord* 580. At which time the *Latine Tongue* ceaſing to be the *common Language* of *Italy*, and becoming *mute*, *All* the *noble Arts* and *Sciences* (which in the two preceding *Centuries* had been brought very low, and by the continual Invaſions of the *Northern Nations* reduc'd to the laſt extremities) expir'd with it: and in the Reign of *Phocas* the *Emperour*, ſoon after, lay bury'd together, as in one *common* Grave, in the Ruins of the *Roman Empire*.

Modern Maſters.

GIOVANNI CIMABUE, nobly deſcended, and born at *Florence*, *Anno* 1240, was the firſt who reviv'd the *Art* of *Painting* in *Italy*. He was a Diſciple of ſome poor ordinary *Painters*, ſent for by the Government of *Florence* from *Greece*: whom he ſoon ſurpaſs'd, both in Drawing, and Colouring, and gave ſomething of ſtrength and freedom to his Works, at which they cou'd never arrive. And though he wanted the Art of managing his Lights and Shadows, was but little acquainted with the Rules of *Perſpective*, and in divers other particulars but indifferently accompliſh'd; yet the Foundation which he laid for future Improvement, entitled him to the name of the *Father* of the *Firſt Age*, or *Infancy* of the *Modern Painting*. Some of his Works are yet remaining at *Florence*, where he was famous alſo for his skill in *Architecture*, and where he died very rich, *Anno* 1300. 1240. *Æt.* 60.

GIOTTO

GIOTTO his Diſciple, born near *Florence*, *Anno* 1276. 1276, was a good *Sculptor* and *Architect*, as well as a better *Painter* than *Cimabue*. He began to ſhake off the ſtiffneſs of the *Greek Maſters*; endeavouring to give a finer Air to his Heads, and more of Nature to his Colouring, with proper Poſtures to his Figures. He attempted likewiſe to draw after the *Life*, and to expreſs the different Paſſions of the Mind: but cou'd not come up to the livelineſs of the Eyes, the tenderneſs of the Fleſh, or the ſtrength of the Muſcles in naked Figures. He was ſent for, and employ'd by Pope *Benedict* IX. in St. *Peter's* Church at *Rome*, and by his Succeſſor *Clement* V. at *Avignon*. He painted ſeveral Pieces alſo at *Padoua*, *Naples*, *Ferrara*, and in other parts of *Italy*; and was every where much admir'd for his Works: but principally, for a *Picture* which he wrought in one of the Churches of *Florence*, repreſenting the *Death of the B. Virgin*, with the *Apoſtles* about her: the *Attitudes* of which Story, *M. Angelo Buonaroti* us'd to ſay, cou'd not be better deſign'd. He flouriſh'd in the time of the famous *Dante* and *Petrarch*, and was in great eſteem with them, and all the excellent Men in *Æt.* 60. his Age. He died *Anno* 1336.

AN-

ANDREA TAFFI, and *GADDO GADDI* were his Contemporaries, and the Reſtorers of *Moſaïc-work* in *Italy*: which the former had learnt of *Apollonius* the *Greek*, and the latter very much improv'd.

At the ſame time alſo was *MARGARITONE*, a Native of *Arezzo* in *Tuſcany*, who firſt invented the *Art* of *Gilding* with *Leaf-gold*, upon *Bole-armeniac*.

SIMONE MEMMI, born at *Siena*, a City in the borders of the Dukedom of *Florence*, *Anno* 1285, was a Diſciple of *Giotto*, whoſe manner he improv'd in drawing after the *Life*: and is particularly celebrated by *Petrarch*, for an excellent *Portrait*, which he made of his beloved *Laura*. He was applauded for his free and eaſie *Invention*, and began to underſtand the *Decorum* in his Compoſitions. *Obiit Anno* 1345. 1285. *Æt.* 60.

TADDEO GADDI, another Diſciple of *Giotto*, born at *Florence*, *Anno* 1300, excell'd his Maſter in the beauty of his Colouring, and the livelineſs of his Figures. He was alſo a very skilful *Architect*, and much commended for the Bridge which he built over the River *Arno*, at *Florence*. He died *Anno* 1350. 1300. *Æt.* 50.

TOMASO

1324. *TOMASO*, call'd *GIOTTINO*, for his affecting and imitating *Giotto*'s manner, born alſo at *Florence*, *Anno* 1324, began to add ſtrength to his Figures, and to improve the *Art* of *Perſpective*. *Æt.* 32. He died *Anno* 1356.

1370. *JOHANNES ab EYK*, commonly call'd *JOHN* of *BRUGES*, born at *Maſeech* on the River *Maez* in the *Low-Countries*, *Anno* 1370, was a Diſciple of his Brother *Hubert*, and a conſiderable *Painter*: but above all things famous for having been the happy *Inventer* of the *ART* of *PAINTING IN OYL*, *Anno* 1410, (thirty years before *Printing* was found out by *John Guttemberg*, of *Straſburgh*.) He died *Anno* 1441, having ſome years *Æt.* 71. before his deceaſe communicated his *Invention* to

ANTONELLO of *Meſſina*, who travell'd from his own Country into *Flanders* on purpoſe to learn the *Secret*: and returning to *Sicily*, and afterwards to *Venice*, was the firſt who practiſed, and taught it in *Italy*. He died *Anno Ætat.* 49.

In the preceding *Century* flouriſh'd ſeveral other *Maſters* of good Repute: but their *Manner* being the ſame, or but very little different from that of *Giotto*, it will be ſufficient to mention the Names onely

onely of ſome of the moſt Eminent, and ſuch were *Andrea Orgagna*, *Pietro Cavallino*, *Stefano*, *Bonamico Buffalmacco*, *Pietro Laurati*, *Lippo*, *Spinello*, *Caſentino*, *Piſano*, &c. And thus the *Art* of *Painting* continu'd almoſt at a ſtand for about an hundred years; advancing but ſlowly, and gathering but little ſtrength, till the time of

MASACCIO, who was born in *Tuſcany*, *Anno* 1417, and for his copious Invention, and true *manner* of Deſigning; for his delightful way of Colouring, and the graceful Actions which he gave his Figures; for his looſeneſs in Draperies, and extraordinary Judgment in *Perſpective*, is reckon'd to have been the *Maſter* of the *Second*, or *Middle Age* of *Modern Painting*: which 'tis thought he wou'd have carry'd to a much higher degree of Perfection, if death had not ſtopp'd him in his Career (by Poyſon, as it was ſuppos'd) *An.* 1443. 1417. *Æt.* 26.

GENTILE, and *GIOVANNI*, the Sons and Diſciples of *GIACOMO BELLINO*, were born at *Venice*, (*Gentile*, *Anno* 1421.) and were ſo eminent in their time, that *Gentile* was ſent for to *Conſtantinople*, by *Mahomet* II. Emperour of the *Turks*: for whom having (amongſt other things) painted the *Decollation of S. John Baptiſt*, the Emperour, 1421.

to convince him that the Neck after its ſeparation from the Body, cou'd not be ſo long as he had made it in his Picture, order'd a Slave to be brought to him, and commanded his Head to be immediately ſtruck off in his preſence: which ſo tetrifi'd *Gentile*, that he cou'd never be at reſt, till he got leave to return home: which the Emperour granted, after he had Knighted him, and nobly rewarded him for his Services. The moſt conſiderable Works of theſe *Brothers* are at *Venice*, where *Giovanni* liv'd to the age of 90 years, having very rarely painted any thing but *Scripture-Stories* and *Religious Subjects*, which he perform'd ſo well, as to be eſteem'd the moſt excellent of all the *Bellini*. See more of him *Pag.* 217. *Gentile* died *Anno* 1501.

Æt. 80.

1431. *ANDREA MANTEGNA*, born at *Padoua*, *Anno* 1431, a Diſciple of *Squarcione*, was very correct in Deſigning, admirable in fore-ſhort'ning his Figures, well vers'd in *Perſpective*, and arriv'd to great knowledge in the *Antiquities*, by his continu'd application to the *Statues*, *Baſs-Relievo's*, &c. Yet however his neglect of ſeaſoning his Studies after the *Antique*, with the living Beauties of *Nature*, has given him a *Pencil* ſomewhat hard and dry: And beſides, his Drapery is generally ſtiff, according

according to the *manner* of thoſe times, and too much perplex'd with little folds. The beſt of his Works (and for which he was Knighted, by the Marqueſs *Lodovico Gonzaga*, of *Mantoua*) are the *Triumphs of Julius Cæſar*, now at *Hampton-Court*. He died *Anno* 1517, having been the firſt (according to *Vaſari*) who practiſed the *Art* of *Graving* in *Italy*. *Æt.* 86.

ANDREA VERROCCHIO a *Florentine*, born *Anno* 1432, was well skill'd in *Geometry*, *Optics*, *Sculpture*, *Muſic*, and *Painting*: but left off the laſt, becauſe in a Piece which he had made of St. *John Baptizing our Saviour*, *Leonardo da Vinci*, one of his Scholars, had by his order, painted an Angel, holding up ſome part of our *Saviour's* Garments, which ſo far excell'd all the reſt of *Andrea's* Figures, that inrag'd to be out-done by a *Young-man*, he reſolv'd never to make uſe of his *Pencil* any more. He was the firſt who found out the *Art* of taking and preſerving the likeneſs of any Face, by moulding off the Features in Plaiſter. He died *Anno* 1488. 1432. *Æt.* 56.

LUCA SIGNORELLI of *Cortona*, a City in the Dukedom of *Florence*, born *Anno* 1439, was a Diſciple of *Pietro S. Sepulchro*, and ſo exeellent 1439.

at deſigning *Nakeds*, that from a Piece which he painted in a Chappel of the great Church at *Orvieto*, *M. Angelo Buonarotti* transferr'd ſeveral entire Figures into his *Laſt Judgment*. He died very rich, *Anno* 1521.

Æt. 82.

PIETRO di COSIMO a *Florentine*, born *Anno* 1441, was a Diſciple of *Coſimo Roſſelli* (whoſe name he retain'd) and a very good *Painter*; but ſo ſtrangely fantaſtical, and full of *Caprichio's*, that all his delight was in painting *Satyrs*, *Fauns*, *Harpies*, *Monſters*, and ſuch like extravagant Figures: and therefore he apply'd himſelf, for the moſt part, to *Bacchanalia's*, *Maſquerades*, &c. *Obiit Anno* 1521.

1441.

Æt. 80.

LEONARDO da VINCI, born in a Caſtle ſo call'd, near the City of *Florence*, *Anno* 1445, was bred up under *Andrea Verrocchio*, but ſo far ſurpaſs'd him, and all others his Predeceſſors, that he is own'd to have been the *Maſter* of the *Third*, or *Golden Age* of *Modern Painting*. He was in every reſpect one of the compleateſt Men in his time, and the beſt furniſh'd with all the perfections both of Body and Mind: was an excellent *Sculptor* and *Architect*, a skilful *Muſician*, an admirable *Poet*, very expert in *Anatomy* and *Chymiſtry*, and throughly

1445.

throughly learned in all the parts of the *Mathematicks*. He was extremely diligent in the performance of his Works, and ſo wonderfully neat, and curious, that he left ſeveral of them unfiniſh'd, believing his hand cou'd never reach that *Idea* of perfection, which he had conceiv'd of them. He liv'd many years at *Milan*, highly eſteem'd for his celebrated Piece of *Our Saviours Laſt Supper*, and ſome of his other *Paintings*; and as much applauded for his *Art* in contriving the *Canal*, that brings the Water from the River *Adda*, to that City. He was a great Contender with *M. Angelo Buonaroti*, and upon account of the enmity betwixt them, went into *France* (*Anno Æt.* 70.) where after ſeveral conſiderable Services done for *Francis* I. he expir'd in the Arms of that *Monarch*, being taken ſpeechleſs the very moment, in which he wou'd have rais'd up himſelf, to thank the *King* for the honour done him in that Viſit. *Anno* 1520. *Æt.* 75.

PIETRO PERUGINO, ſo call'd from the place where he was born in the *Eccleſiaſtical State*, *Anno* 1446, was another Diſciple of *Andrea Verrocchio*. What *Character* he had, ſee *Pag.* 215. He was ſo very miſerable and covetous, that the loſs of his Money by Thieves, broke his Heart, *Anno* 1524. *Æt.* 78.

1446.

DOME-

1449. *DOMENICO GHIRLANDAIO*, a *Florentine* born, *Anno* 1449, was at firſt deſign'd for the Profeſſion of a *Goldſmith*; but follow'd his more prevailing inclinations to *Painting* with ſuch ſucceſs, that he is rank'd amongſt the *prime Maſters* in his time. See farther *Pag.* 213. He died *Anno* 1493. *Æt.* 44.

1450. *FRANCESCO RAIBOLINI*, commonly call'd *FRANCIA*, born at *Bologna*, *Anno* 1450, was at firſt a *Goldſmith*, or *Jeweller*, afterwards a *Graver* of *Coins* and *Medals*, but at laſt applying himſelf to *Painting*, acquir'd great Reputation by his Works: And particularly, by a Piece of St. *Sebaſtian*, whom he had drawn bound to a Tree, with his hands tied over his head. In which Figure, beſides the delicacy of its Colouring, and gracefulneſs of the Poſture, the proportion of its Parts was ſo admirably juſt and true, that all the ſucceeding *Bologneſe Painters*, even to *Hannibal Carrache* himſelf, ſtudy'd its meaſures as their *Rule*, and follow'd them in the ſame manner as the *Ancients* had done the *Canon* of *Polycletus*. It was under the Diſcipline of this *Maſter*, that *Marc' Antonio*, *Raphaels* beſt *Graver*, learnt the *Rudiments* of his *Art*. He died about the year 1526, and not *Anno* 1518, as *Vaſari* erroneouſly has recorded. *Æt.* 76.

FRA

FRA BARTOLOMEO, born at *Savignano*, a Village about ten miles from *Florence*, *Anno* 1469, was a Diſciple of *Coſimo Roſſelli*: but much more beholden to the Works of *Leonardo da Vinci*, for his extraordinary Skill in *Painting*. He was very well vers'd in the fundamentals of *Deſign*; and beſides, had ſo many other laudable Qualities; that *Raphael*, after he had quitted the *School* of *Perugino*, apply'd himſelf to this *Maſter*, and under him, ſtudy'd the *Rules* of *Perſpective*, together with the *Art* of Managing, and Uniting his Colours. He turn'd *Dominican Fryar*, *Anno* 1500, and after ſome time, was by his *Superiors* ſent to the *Convent* of St. *Mark*, in *Florence*. He painted both *Portraits* and *Hiſtories*, but his ſcrupulous *Conſcience* wou'd hardly ever ſuffer him to draw *Naked Figures*. He died *Anno* 1517, and is ſaid to have been the *firſt* who *invented*, and made uſe of a *Lay-man*. 1469. *Æt.* 48.

ALBERT DURER, born at *Nuremberg*, *Anno* 1470, by the Inſtructions of his Father, a curious *Jeweller*; the Precepts of *Michael Wolgemuth*, a conſiderable *Painter*; and the Rules of *Geometry*, *Architecture*, and *Perſpective*, became the moſt excellent of all the *German Maſters*. And notwithſtanding that his *manner* of Deſigning is generally 1470.

nerally hard, ſtiff, and ungraceful, yet however he was otherwiſe ſo very well Accompliſh'd, that his *Prints* were had in great eſteem all over *Italy*; copy'd at *Venice*, by the famous *Marc' Antonio*, and ſo much admir'd even by *Raphael* himſelf, that he hung them up in his own Chamber, and us'd frequently to lament the misfortune of ſo great a *Genius*, to be brought up in a *Country* where nothing was to be ſeen, that might furniſh him with noble *Idea's*, or give him any light into things neceſſary for *grand Compoſitions*. His principal Works were made at *Prague*, in the *Palace* of the Emperour *Maximilian* I. who had ſo great a reſpect for him, that he preſented him with a *Coat of Arms*, as the *Badge* of *Nobility*. He was alſo much in favour with the Emperour *Charles* V. and for his modeſt and agreeable temper belov'd by every body, and happy in all places, but onely at home; where 'twas thought, the penurious and ſordid humours of a miſerable wretch his *Wife*, ſhorten'd his days, *Anno* 1528. *Vide* *Æt.* 58. *Pag.* 95.

1472. *ANTONIO da CORREGGIO*, ſo named from the place where he was born, in the Dukedom of *Modena*, *Anno* 1472, was a Man of ſuch admirable natural parts, that nothing but the unhappineſs of his

his Education (which gave him no opportunities either of ſeeing *Rome*, or *Florence*; or of conſulting the *Antiquities*, for perfecting himſelf in the *Art* of *Deſigning*) hinder'd him from being the moſt excellent *Painter* in the world. Yet nevertheleſs, he was Maſter of a *Pencil* ſo wonderfully ſoft, tender, beautiful and charming, that *Julio Romano* having ſeen a *Leda*, and a *naked Venus* painted by him, for *Frederick* Duke of *Modena* (who intended them a preſent for the *Emperour*) declar'd, he thought it impoſſible for any thing of Colours ever to go beyond them. His chief Works are at *Modena*, and *Parma*: at the laſt of which places he ſpent moſt of his Life, retir'd and little taken notice of, working hard to maintain his Family, which was ſomewhat large. He was extremely modeſt and obliging in his Behaviour: and died very much lamented, about the *year* 1512; having thrown himſelf into a *Fever*, by drinking cold water, when his body was overheated, with bringing home ſome *Copper Money*, which he had receiv'd for one of his Pieces. See more *Pag.* 220 and 221. *Æt.* 40.

MICHELANGELO BUONAROTI, nobly deſcended, born near *Florence*, *Anno* 1474; was a Diſciple of *Domenico Ghirlandaio*, and moſt pro- 1474.

ſoundly skill'd in the Arts of *Painting*, *Sculpture*, and *Architecture*. He has the name of the greateſt *Deſigner* who ever has been: and 'tis univerſally allow'd him, that never any *Painter* in the World underſtood *Anatomy* ſo well. He was alſo an excellent *Poet*, and not onely highly eſteem'd by ſeveral *Popes* ſucceſſively; by the *Grand Duke* of *Tuſcany*, by the *Republick* of *Venice*, by the Emperour *Charles* V. by King *Francis* I. and by moſt of the *Monarchs* and *Princes* of *Chriſtendom*: but was alſo invited over into *Turky*, by *Solyman* the *Magnificent*, upon a Deſign he then had of making a Bridge over the *Helleſpont*, from *Conſtantinople* to *Pera*. His moſt celebrated Piece of *Painting*, is that of the *Laſt Judgment*, in the *Popes Chapel*. He died in great Wealth at *Rome*, from whence his Body was tranſlated to *Florence*, and there honourably interr'd, *Anno* 1564. *Vide Pag.* 214.

Æt. 90.

1477. *GEORGIO del CASTEL FRANCO*, call'd *GEORGIONE*, becauſe of his noble and comely Aſpect, was born at *Treviſano*, a Province in the State of *Venice*, *Anno* 1477; and receiv'd his firſt Inſtructions from *Giovanni Bellino*: but having afterwards ſtudied the Works of *Leonardo da Vinci*, he ſoon arriv'd to a *manner* of *Painting* ſuperior to them both; deſign'd with greater Freedom,

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colour'd with more Strength and Beauty, gave a better Relievo, more Life, and a nobler Spirit to his Figures, and was the firſt who found out the admirable effects of ſtrong Lights and Shadows, amongſt the *Lombards*. He excell'd both in *Portraits* and *Hiſtories*; but his moſt valuable Piece in *Oyl*, is that of *Our Saviour carrying his Croſs*, now at *Venice*; where it is had in wonderfull Eſteem and Veneration. He died young of the *Plague* (which he got in the Arms of his *Miſtreſs*, who was infected with it) *Anno* 1511: having been likewiſe as famous for his performances in *Muſic*, as his productions in *Painting*. *Vide Pag.* 217, and 218. *Æt.* 34.

TITIANO the moſt univerſal *Genius* of all the *Lombard School*, the beſt *Colouriſt* of all the *Moderns*, and the moſt eminent for *Hiſtories*, *Landtſchapes*, and *Portraits*; was born at *Cadore* in the *Venetian Territories*, *Anno* 1477, being deſcended from the ancient *Family* of the *Vecelli*. He was bred up in the School of *Gio. Bellino*, at the ſame time with *Georgione*: but improv'd himſelf more by the Emulation that was betwixt him and his *Fellow-Diſciple*, than by the Inſtructions of his *Maſter*. He was cenſur'd indeed by *M. Angelo Buonaroti*, for want of correctneſs in *Deſigning*, (a 1477.

fault common to all the *Lombard Painters*, who had not been acquainted with the *Antiquities*) yet that defect was abundantly ſupply'd in all the other parts of a moſt accompliſh'd *Artiſt*. He made three ſeveral *Portraits* of the Emperour *Charles* V. who lov'd him ſo intirely, that he honour'd him with *Knighthood*, created him *Count Palatine*, made all his Deſcendents *Gentlemen*, aſſign'd him a conſiderable Penſion out of the Chamber of *Naples*, and what other remarkable proofs of his Affection he ſhew'd him, ſee *pag.* 86, 87. and a *Character* of his Works, *pag.* 218, and 219. He painted alſo his Son *Philip* II. *Solyman* Emperour of the *Turks*, two *Popes*, three *Kings*, two *Empreſſes*, ſeveral *Queens*, and almoſt all the *Princes* of *Italy*, together with *Lud. Arioſto*, and *Peter Aretine*, the fam'd *Italian* Wits, his intimate Friends. Nay, ſo great was the Name and Reputation of *Titian*, that there was hardly a perſon of any Eminence then living, from whom he did not receive ſome particular mark of Eſteem: and beſides, being of a temper wonderfully obliging and generous, his houſe at *Venice* was the conſtant *Rendezvous* of all the *Virtuoſi*, and People of the beſt Quality. He was ſo happy in the conſtitution of his Body, that he never had been ſick till the *year* 1576, when he died of the

the *Plague*, full of Honour, Glory and Riches, leaving behind him two *Sons* and a *Brother*, of whom *Pomponio* the eldeſt was a *Clergy man*, and well preferr'd, but *Æt.* 99.

ORATIO, the *youngeſt Son*, painted ſeveral *Portraits* that might ſtand in Competition with thoſe of his *Fathers*. He was famous alſo for many *Hiſtory-pieces* which he made at *Venice* in concurrence with *Paul Veroneſe*, and *Tintoret*. But bewitch'd at laſt with the hopes of finding the *Philoſophers Stone*, he laid aſide his *Pencil*, and having reduc'd moſt of what had been got by his *Father* into Smoke, died of the *Plague* ſoon after him.

FRANCESCO VECELLIO, *Titian*'s Brother, was an *Artiſt* ſo well inſtructed in the fundamental Maximes of *Deſign*, that *Titian* grew jealous of him; and fearing, that he might in time come to eclipſe his Reputation, ſent him upon pretended buſineſs to *Ferdinand* King of the *Romans*: and there found ſuch means to divert him from *Painting*, that he quite gave over the ſtudy of it, and never any farther attempted it, unleſs it were to make a *Portrait* now and then, at the requeſt of his particular Acquaintance.

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1478. *ANDREA del SARTO*, (so call'd, because a *Taylor's* Son) born at *Florence*, *Anno* 1478; was a Disciple of *Pietro di Cosimo*, very careful and diligent in his Works, and his Colouring was wonderfully sweet: but his Pictures generally want Strength and Life, as well as their *Author*, who was naturally mild, timorous, and poor spirited. He was sent for to *Paris*, by *Francis* I. where he might have gather'd great Riches, but that his Wife and Relations would not suffer him to continue long there. He lived in a mean and contemptible condition, because he set but a very little value upon his own *Performances*: yet the *Florentines* had so great an Esteem for his Works; that during the fury of the *Popular Factions* amongst them, they preserv'd his Pieces from the Flames, when they neither spared Churches or any thing else. He died of the *Plague*, *Anno* 1520.

Æt. 42.

1483. *RAFAELLE da URBINO*, born *Anno* 1483, was one of the handsomest and best temper'd men living. See some account of him *Pag.* 215, and add to it, That by the general consent of *Mankind*, he is acknowledged to have been the *Prince* of the *Modern Painters*: and is oftentimes styl'd the *Divine Raphael*, for the inimitable Graces of his *Pencil*, and for the excellence of his *Genius*, which seem'd

ſeem'd to have ſomething more than *Humane* in its Compoſition. That he was belov'd in the higheſt degree by the Popes *Julius* II. and *Leo* X. That he was admir'd and courted by all the Princes and States of *Europe*, and particularly by *Henry* VIII. who would fain have oblig'd him to come over into *England*. That his Perſon was the wonder and delight of *Rome*, as his Works are now the Glory of it. That he liv'd in the greateſt State and Splendor imaginable, moſt of the eminent Maſters in his time being ambitious of working under him: and that he never went abroad without a Croud of *Artiſts* and others, who attended and follow'd him purely out of reſpect. That he declin'd *Marriage* (tho' very advantageous offers had been made him) in hopes of a *Cardinals Cap*, which he expected: but falling ſick in the mean time, and concealing the true cauſe of his diſtemper from his *Phyſicians*, *Death* diſappointed him of the reward due to his moſt extraordinary Merits, *Anno* 1520. *Æt.* 37.

GIO. ANTONIO LICINIO da PORDENONE, born at a place ſo call'd, not far from *Udine* in the *Venetian Territories*, *Anno* 1484, after ſome time ſpent in *Letters* and *Muſic*, apply'd himſelf to *Painting*; yet without any other *Guide* to conduct 1484.

duct him, beſide his own prompt and lively *Genius*, and the Works of *Georgione*: which he ſtudied at *Venice* with ſo much attention, that he ſoon arriv'd to a *manner* of Colouring nothing inferior to his *Pattern*. But that which tended yet more to his improvement, was the continued Emulation betwixt *Titian* and himſelf: which inſpir'd him with noble *Deſigns*, quicken'd his *Invention*, and produc'd ſeveral excellent Pieces in *Oyl*, *Diſtemper*, and *Freſco*. From *Venice* he went to *Genoua*, where he undertook ſome things in competition with *Pierino del Vaga*: but not being able to come up to the perfections of *Pierinos* Pencil, he return'd to *Venice*, and afterwards viſited ſeveral other parts of *Lombardy*: was *Knighted* by the Emperour *Charles* V. and at laſt being ſent for to *Ferrara*, was ſo much eſteem'd there, that he is ſaid to have been poiſon'd by ſome who envy'd the Favours which he receiv'd from the *Duke*, *Anno* 1540.

Æt. 56.

SEBASTIANO del PIOMBO, a Native of *Venice*, *Anno* 1485, took his name from an Office given him by Pope *Clement* VII. in the *Lead-Mines*. He was deſign'd by his Father for the Profeſſion of *Muſic*, which he practis'd for ſome time; till following at laſt the more powerful Dictates of *Nature*,

1485.

Nature, he betook himſelf to *Painting*, and became a Diſciple of *Gio. Bellino:* continued his ſtudies under *Georgione*, and having attain'd his excellent *manner* of Colouring, went to *Rome*; where he inſinuated himſelf ſo far into the favour of *Michael Angelo*, by ſiding with him and his Party, againſt *Raphael*; that pleas'd with the ſweetneſs and beauty of his *Pencil*, he immediately furniſh'd him with ſome of his own *Deſigns*, and letting them paſs under *Sebaſtians* name, cry'd him up for the beſt Painter in *Rome*. And indeed ſo univerſal was the Applauſe which he gain'd by his Piece of *Lazarus rais'd from the dead*, (the deſign of which had likewiſe been given him by *Michael Angelo*) that nothing but the famous *Tranſfiguration* of *Raphaels* could eclipſe it. He has the name of being the *firſt* who *invented* the *Art* of preparing *Plaiſter-walls* for *Oyl-painting*: but was generally ſo ſlow, and lazy in his Performances, that other hands were oftentimes employ'd in finiſhing what he had begun. He died *Anno* 1547. *Æt.* 62.

BARTOLOMEO (in the *Tuſcan Dialect* call'd *BACCIO*) *BANDINELLI*, a *Florentine Painter* and *Sculptor*, born *Anno* 1487; was a Diſciple of *Gio. Franceſco Ruſtici*, and by the help of *Anatomy*, joyn'd with his other Studies, became a very ex- 1487.

cellent and correct *Deſigner*: but in the *Colouring* part was ſo unfortunate, that after he had heard *Michael Angelo* condemn it, for being hard and unpleaſant, he never could be prevail'd upon to make any farther uſe of his *Pencil*, but always ingag'd ſome other hand in *Colouring* his *Deſigns*. Yet however, in *Sculpture* he ſucceded better: and for a *Deſcent from the Croſs*, in *Mezzo Relievo*, was Knighted by the *Emperour*. He was likewiſe much in favour with *Francis* I. and acquir'd great Reputation by ſeveral of his *Figures*: which yet are more admir'd for their true *Out-line*, and Proportion, than for being either graceful or gentile. He died *Anno* 1559.

Æt. 72.

GIULIO ROMANO, born *Anno* 1492, was the greateſt *Artiſt*, and moſt univerſal *Painter* of all the Diſciples of *Raphael*: belov'd by him as if he had been his *Son*, for the wonderful ſweetneſs of his temper; and made one of his *Heirs*, upon condition, that he ſhould aſſiſt in finiſhing ſuch things as he had left imperfect. He was profoundly learn'd in all the parts of the *Antiquities*: and by his converſation with the works of the moſt excellent *Poets*, and particularly *Homer*, had made himſelf an abſolute *Maſter* of the qualifications neceſſarily requir'd in a *great Deſigner*. He continu'd

1492.

tinu'd for ſome years at *Rome*, after the death of *Raphael*: and by the directions of Pope *Clement* VII. wrought ſeveral admirable *Pieces* in the *Hall* of *Conſtantine*, and other publick places. But his principal performances were at *Mantoua*: where he was ſent for by the Marqueſs *Frederico Gonzaga*; and where he made his name illuſtrious, by a noble and ſtately Palace built after his Model, and beautified with variety of Paintings after his Deſigns. And indeed in *Architecture* he was ſo eminently skilful; that he was invited back to *Rome*, with an offer made him of being the chief *Architect* of St. *Peters* Church: but whilſt he was debating with himſelf, whether or no he ſhould accept of this opportunity, of returning gloriouſly into his *own Country*, *Death* interpos'd, *Anno* 1546. *Æt.* 54. *Vide Pag.* 216.

GIACOMO da PUNTORMO, ſo call'd from the place of his Birth, *Anno* 1493, ſtudied under *Leonardo da Vinci*, *Mariotto Albertinelli*, *Pietro di Coſimo*, and *Andrea del Sarto*: but chiefly follow'd the manner of the laſt, both in *Deſign* and *Colouring*. He was of ſo unhappy a temper of mind, that though his Works had ſtood the Teſt even of *Raphael* and *Michael Angelo*, the beſt Judges, yet he could never order them ſo as to pleaſe himſelf. 1493.

and was ſo far from being ſatisfied with any thing he had ever done, that he was in great danger of loſing the gracefulneſs of his own *manner*, by imitating that of other *Maſters*, and particularly the *Style* of *Albert Durer* in his *Prints*. He ſpent moſt of his time at *Florence*, where he painted the Chapel of St. *Laurence*: but was ſo wonderfully tedious about it, that in the ſpace of eleven years he would admit no body to ſee what he had perform'd. He was alſo of ſo mean and pitiful a ſpirit, that he choſe rather to be imploy'd by *Ordinary People*, for inconſiderable gains; than by *Princes* and *Noblemen*, at any rates: ſo that he died poor, *Anno* 1556. *Æt.* 63.

GIOVANNI D'UDINE, ſo nam'd from the place where he was born (being the *Metropolis* of *Frioul*) *Anno* 1494; was inſtructed by *Georgione* at *Venice*, and at *Rome* became a Diſciple of *Raphael*: and is celebrated, for having been the *firſt* who *found out* the Compoſition of *Stucco-work*, in uſe amongſt the ancient *Romans*, and diſcover'd in the *Subterranean* Vaults of *Titus*'s Palace; which he reſtor'd to its full Splendor and Perfection. He was employ'd by *Raphael*, in adorning the Apartments of the *Vatican*; and afterwards by ſeveral *Princes*, and *Cardinals*, in the chief Palaces of *Rome* and 1494.

and *Florence*: and by the agreeable variety and richneſs of his Fancy, and his peculiar happineſs in expreſſing all ſorts of *Animals*, *Fruit*, *Flowers*, and the *Still life*, both in *Baſs relievo*, and *Colours*, acquir'd the reputation of being the beſt *Maſter* in the world, for Ornaments in *Stucco*, and *Groteſque*. He died *Anno* 1564, and was bury'd, according to his deſire, in the *Rotunda*, near his dear Maſter *Raphael*. *Æt.* 70.

BATTISTA FRANCO his Contemporary, a Native of *Venice*, was a Diſciple of *Michael Angelo*; whoſe *manner* he follow'd ſo cloſe, that in the correctneſs of his *Out-line*, he ſurpaſs'd moſt of the *Maſters* in his time. His *Paintings* are ſomewhat numerous, and diſpers'd all over *Italy*, and other parts of *Europe*: but his *Colouring* being very dry, they are not much more eſteem'd than the *Prints* which he etch'd. He died *Anno* 1561.

LUCAS van LEYDEN, ſo call'd from the place where he was born, *Anno* 1494, was at firſt a Diſciple of his *Father*, a *Painter* of note, and afterwards of *Cornelius Engelbert*: and wonderfully cry'd up in *Holland*, and the *Low-Countries*, for his skill in *Painting*, and *Graving*. He was prodigiouſly laborious in his Works, and a great *Emula-* 1494.

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tor of *Albert Durer*: with whom he became at length ſo intimate, that they drew each others *Picture*. And indeed their *Manner*, and *Style* are in all reſpects ſo very much alike, that it ſeem'd as if one and the ſame *Soul* had animated them both. He died *Anno* 1533, after an interview betwixt him and ſome other *Painters* at *Middleburgh*: where diſputing, and falling out in their Cups, *Lucas* fancying they had poyſon'd him, languiſh'd by degrees, and pined away purely with conceit.

Æt. 39.

QUINTIN MATSYS of *Antwerp*, was the Contemporary of *Lucas*; and famous for having been transform'd from a *Blackſmith* to a *Painter*, by the force of *Love*, and for the ſake of a *Miſtreſs*, who diſlik'd his former *profeſſion*. He was a painful and diligent Imitator of the *ordinary Life*, and much better at repreſenting the *defects*, than the *Beauties* of *Nature*. One of his beſt Pieces is a *Deſcent from the Croſs* (in a Chapel of the *Cathedral* at *Antwerp*) for which, and a multitude of other *Hiſtories*, and *Portraits*, he gain'd a great number of admirers; eſpecially for his *Curioſity* and *Neatneſs*, which in truth, was the principal part of his *Character*. He died *Anno* 1529.

Beſide

Beſide the two *Maſters* laſt mention'd, there were ſeveral other *Hiſtory-painters*, who flouriſh'd in *Germany*, *Flanders*, and *Holland* about this time. But their *manner* being generally *Gothique*, *Hard*, and *Dry*; more like the *Style* of *Cimabue*, in the *Dawning* of the *Art of Painting*, than the *Guſto* of *Raphael*, in its *Meridian Luſtre*; we ſhall onely give you the names of ſome of the moſt noted; and ſuch were *Mabuſe*, *Aldegraef*, *Schoorel*, *Frans Floris*, *Martin Hemskerck*, *Chriſ. Schwarts*, &c.

POLIDORO of *CARAVAGGIO*, in the Dutchy of *Milan*, was born *Anno* 1495, and brought up to no better an imployment than carrying *Stone* and *Mortar*, in the *New-buildings* of Pope *Leo* X. But being tempted at laſt by the performances of *Gio. d'Udine*, to try his *Talent* in *Deſigning*: by the aſſiſtance of one of *his Scholars*, and his own continued Application to the *Antiquities*, in a little time he became ſo skilful an *Artiſt*, that he had the honour of contributing much to the finiſhing thoſe glorious Works in the *Vatican*. He aſſociated himſelf both in the Study and Practice of his *Art* with one *MATURINO*, a *Florentine*; and their *Genius* being very conformable, they liv'd together like *Brothers*, working in *Freſco* upon ſeveral *Frontiſpieces* of the moſt noble *Palaces* in *Rome*: whereby 1495.

whereby they acquir'd great reputation; their *Invention* being the richeſt, and their *Deſign* the eaſieſt that could any where be ſeen. But *Maturino* dying *Anno* 1527, and *Rome* being then in the hands of the *Spaniards*, *Polidoro* retir'd to *Naples*, and from thence to *Meſſina*; where his excellent *Talent* in *Architecture* alſo being highly commended, he was order'd to prepare the *Triumphal Arches* for the reception of the Emperour *Charles* V. from *Tunis*; for which he was nobly rewarded: and being afterwards deſirous of ſeeing *Rome* once more; in his return thither was murther'd by his Servant and Accomplices, for the ſake of his Money, and bury'd at *Meſſina*, *Anno* 1543. *Vide Pag.* 217.

Æt. 48.

1496. *ROSSO* (ſo call'd from his *red Hair*) born at *Florence*, *Anno* 1496; was educated in the ſtudy of *Philoſophy*, *Muſic*, &c. and having learnt the firſt Rudiments of *Deſign* from the *Cartoons* of *Michael Angelo*, improv'd himſelf by the help of *Anatomy*; which he underſtood ſo very well, that he compos'd two *Books* upon that Subject. He had a copious *Invention*, great skill in the mixture of his *Colours*, and in the management of his *Lights* and *Shadows*: was very happy alſo in his *Naked Figures*, which he expreſs'd with a good *Relievo*, and proper

proper *Attitudes*; and would have excell'd in all the parts of *Paintinig*, had he not been too *licentious* and *extravagant* ſometimes, and ſuffer'd himſelf rather to be hurry'd away with the heat of an unbounded *Fancy*, than govern'd by his own *Judgment*, or the *Rules* of *Art*. From *Florence* his Curioſity carry'd him to *Rome* and *Venice*, and afterwards into *France*; where by his Works in the *Galleries* at *Fountainbleau*, and by ſeveral proofs which he gave of his extraordinary knowledge in *Architecture*, he recommended himſelf ſo effectually to *Francis* I. that he made him *Super-intendent General* of all his *Buildings*, *Pictures*, &c. and gave him other opportunities of growing ſo vaſtly rich; that for ſome time he liv'd like a *Prince* himſelf, in all the Splendor and Magnificence imaginable: till at laſt being rob'd of a conſiderable Summ of Money, and ſuſpecting one of his intimate Friends (a *Florentine* who frequented his houſe) he caus'd him to be impriſon'd, and put to the Torture, which he underwent with courage; and having in the higheſt extremities maintain'd his innocence with ſo much conſtancy, as to procure his Releaſe; *Roſſo*, partly out of remorſe for the barbarous treatment of his Friend, and partly out of fear of the ill conſequence from his juſt Reſentment, made himſelf away by *Poiſon*, *Anno* 1541. *Æt.* 45.

FRANCESCO PRIMATICCIO, a famous *Painter* and *Architect* of *Bologna*, ſucceeded *Roſſo* in the Honours and Imployments which he enjoy'd by the favour of *Francis* I. and beſides, being very well deſcended, was made *Abbot* of St. *Martin de Troy*, in *Champagne*. He finiſh'd all the ſeveral Works begun by his Predeceſſor at *Fountainbleau*, by the aſſiſtance of *NICOLO dell' ABBATE*, an excellent Artiſt, his Diſciple: and enrich'd that *Palace* with abundance of noble *Statues*, and other *Pieces* of *Antiquity*, which he brought purpoſely from *Italy* by the *Kings* order. He had been bred up at *Mantoua* under *Julio Romano*, as well to *Stucco-work* as *Painting*: and by ſtudying his *manner*, together with the Performances of other great *Maſters*, became perfect in the *Art* of *Deſigning*, and well vers'd in *grand Compoſitions*. He continued in *France* during the remainder of his Life: liv'd in Pomp and State, more like a *Nobleman* than a *Painter*; and was very well eſteem'd in four ſeveral *Reigns*.

1498. *DON GIULIO CLOVIO*, the celebrated *Limner*, born in *Sclavonia*, *Anno* 1498, at the age of eighteen years went to *Italy*: and under the Conduct of *Julio Romano*, apply'd himſelf to *Miniature* with ſuch admirable Succeſs, that never did *ancient*

ent Greece, or *modern Rome* produce his Fellow. He excell'd both in *Portraits* and *Hiſtories*: and (as *Vaſari* his Contemporary reports) was another *Titian* in the one, and a ſecond *Michael Angelo* in the other. He was entertain'd for ſome time in the ſervice of the King of *Hungary*: after whoſe deceaſe he return'd to *Italy*; and being taken Priſoner at the ſacking of *Rome*, by the *Spaniards*, made a Vow, to retire into a *Convent*, as ſoon as ever he ſhould recover his Liberty; which he accordingly perform'd not long after in *Mantoua*: but upon a Diſpenſation obtain'd from the *Pope*, by Cardinal *Grimani*, ſoon laid aſide the religious Habit, and was receiv'd into the Family of that *Prince*. His Works were wonderfully eſteem'd throughout *Europe*; highly valu'd by ſeveral *Popes*, by the Emperours *Charles* V. and *Maximilian* II. by *Philip* King of *Spain*, and many other illuſtrious Perſonages: and ſo much admir'd at *Rome*; that thoſe *Pieces* which he wrought for the Cardinal *Farneſe* (in whoſe Palace he ſpent the latter part of his Life) were by all the *Lovers* of *Art*, reckon'd in the number of the *Rarities* of that *City*. *Ob. Anno* 1578. *Æt.* 80.

HANS HOLBEIN, born at *Baſil*, in *Switzerland*, *Anno* 1498, was a Diſciple of his *Fa-* 1498.

ther; by whoſe aſſiſtance and his own induſtry, he made a wonderful Progreſs in the *Art* of *Painting*: and acquir'd ſuch a name by his Piece of *Deaths-dance*, in the *Town-hall* of *Baſil*, that the famous *Eraſmus*, after he had oblig'd him to draw his *Picture*, ſent him over with it into *England*, and gave him Letters recommendatory to Sir *Thomas Moore* then L^d. *Chancellour*; who receiv'd and entertain'd him with the greateſt reſpect imaginable, imploy'd him in making the *Portraits* of himſelf and Family; and which the ſight of them ſo charm'd King *Henry* VIII. that he immediately took him into his ſervice, and by the many ſignal Inſtances which he gave him of his Royal Favour and Bounty, brought him likewiſe into eſteem with all the Nobility, and People of Eminence in the Kingdom. One of his beſt *Pieces*, is that of the ſaid *King* with his *Queen*, &c. at *White-hall*; which with divers other admirable *Portraits* of his hand (ſome as big, and others leſs than the *Life*; and as well in *Water-Colours*, as *Oyl*) may challenge a place amongſt thoſe of the moſt fam'd *Italian Maſters*: *Vid. Pag.* 224. He was eminent alſo for a rich vein of *Invention*, very conſpicuous in a multitude of *Deſigns*, which he made for *Gravers*, *Sculptors*, *Jewellers*, &c. and was particularly remarkable for having (like *Turpilius* the *Roman*) perform'd all

all his Works with his *Left hand.* He died of the *Plague,* at *London, Anno* 1554. *Æt.* 56.

PIERINO del VAGA, was born at *Florence,* *Anno* 1500, of ſuch mean *Parentage*; that his *Mother* being dead at two months end, he was afterwards ſuckled by a *Goat.* The name of *Vaga* he took from a *Country Painter,* who carry'd him to *Rome*: where he left him in ſuch poor circumſtances, that he was forc'd to ſpend three days of the week in working for Bread; but yet ſetting apart the other three for his improvement; in a little time, by ſtudying the *Antique,* together with the Works of *Raphael,* and *Michael Angelo,* he became one of the boldeſt and beſt *Deſigners* of the *Roman School*: and underſtood the *Muſcles* in naked Bodies, and all the difficulties of the *Art* ſo well; that *Raphael* took an affection to him, and imploying him in the *Popes Apartments,* gave him a lucky opportunity of diſtinguiſhing himſelf from his *Fellow-diſciples,* by the marvellous beauty of his *Colouring,* and his peculiar *Talent* in *Groteſque.* His chief Works are at *Genoua:* where he grew famous likewiſe for his skill in *Architecture*; having deſign'd a noble Palace for Prince *Doria,* which he alſo painted, and adorn'd with his own hand. From *Genoua* he remov'd to *Piſa,* and afterwards 1500.

terwards to ſeveral other parts of *Italy*; his rambling humour never ſuffering him to continue long in one place: till at length returning to *Rome*, he had a Penſion ſettled on him, for looking after the Pope's *Palace*, and the *Caſa Farneſe*. But *Pierino* having ſquander'd away in his Youth, that which ſhould have been the ſupport of his old Age; and being conſtrain'd at laſt to make himſelf cheap, by undertaking any little *Pieces*, for a ſmall Summ of ready money; fell into a deep *Melancholy*, and from that extreme into another as bad, of *Wine* and *Women*, and the next turn was into his *Grave*, *Anno* 1547.

Æt. 47.

1504. *FRANCESO MAZZUOLI*, call'd *PARMEGIANO*, becauſe born at *Parma*, *Anno* 1504, was an eminent *Painter* when but ſixteen years old, famous all over *Italy* at nineteen, and at twenty three perform'd ſuch wonders; that when the Emperour *Charles* V. had taken *Rome* by *Storm*, ſome of the common Soldiers in ſacking the *Town*, having broke into his Apartments, and found him intent upon his work, were ſo aſtoniſh'd at the charming Beauty of his *Pieces*, that inſtead of Plunder and Deſtruction, which was then their buſineſs, they reſolv'd to protect him (as they afterwards did) from all manner of violence. But beſides

beſides the perfections of his *Pencil* (which was one of the gentileſt, the moſt graceful, and the moſt elegant of any in his time) he delighted much in *Muſic*, and therein alſo excell'd. His principal Works are at *Parma*; where, for ſeveral years he liv'd in great Reputation, till falling unhappily into the ſtudy of *Chymiſtry*, he waſted the moſt conſiderable part of his Time and Fortunes in ſearch of the *Philoſophers-Stone*, and died poor, in the flower of his age, *Anno* 1540. See farther *Page* 221: and note, that there are extant many valuable *Prints*, etch'd by this *Maſter*. *Æt.* 36.

GIACOMO PALMA, Senior, commonly call'd *PALMA VECCHIO*, was born at *Serinalta*, in the *State* of *Venice*, *Anno* 1508; and made ſuch good uſe and advantage of the inſtructions which he receiv'd from *Titian*, that few *Maſters* are to be nam'd, who have ſhewn a nobler *Fancy* in their *Compoſitions*, a better *Judgment* in their *Deſigns*, more of *Nature* in their *Expreſſion*, or of *Art* in *finiſhing* their *Works*. *Venice* was the place where he uſually reſided, and where he died, *Anno* 1556. His *Pieces* are not very numerous, by reaſon of his having ſpent much time, in bringing thoſe which he has left behind him to ſuch wonderful perfection. 1508. *Æt.* 48.

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1509. *DANIELE RICCIARELLI*, ſurnam'd *da VOLTERRA*, from a Town in *Tuſcany* where he was born, *Anno* 1509, was a perſon of a melancholy and heavy temper, and ſeem'd to be but meanly qualified by *Nature* for an *Artiſt*: Yet by the inſtructions of *Balthaſar da Siena*, and his own continued Application and Induſtry, he ſurmounted all difficulties, and at length became ſo excellent a *Deſigner*, that his *Deſcent from the Croſs*, in the Church of the *Trinity on the Mount*, is rank'd amongſt the principal *Pieces* in *Rome*. He was choſen by Pope *Paul* IV. to cloath ſome of the *Nudities*, in *Michael Angelo's Laſt Judgment*; which he perform'd with good ſucceſs. He was as eminent likewiſe for his *Chiſel*, as his *Pencil*; and wrought ſeveral conſiderable things in *Sculpture*. *Ob. Anno* 1566. *Æt.* 57.

1510. *FRANCESCO SALVIATI*, a *Florentine*, born *Anno* 1510, was at firſt a Diſciple of *Andrea del Sarto*, and afterwards of *Baccio Bandinelli*; and very well eſteem'd both in *Italy*, and *France*, for his ſeveral works in *Freſco*, *Diſtemper*, and *Oyl*. He was *quick* at *Invention*, and as *ready* in the *execution*; *Graceful* in his *Naked Figures*, and as *Gentile* in his *Draperies*: Yet his *Talent* did not lie in *great Compoſitions*; And there are ſome of his *Pieces*

Pieces in *two Colours* onely, which have the name of being his beſt *Performances*. He was naturally ſo fond and conceited of his own *Works*, that he could hardly allow any body elſe a good word: And 'tis ſaid, that the Jealouſie which he had of ſome *Young men* then growing up into reputation, made him ſo uneaſie, that the very apprehenſions of their proving better *Artiſts* than himſelf, haſten'd his *Death*, *Anno* 1563. *Æt.* 53.

PIRRO LIGORIO, a *Neapolitan*, liv'd in this time: and tho' he addreſs'd himſelf chiefly to the ſtudy of *Architecture*, and for his skill in that *Art* was imploy'd, and highly encourag'd by Pope *Pius* IV. yet he was withall an excellent *Deſigner*; and by the many noble *Cartoons* which he made for *Tapeſtries*, &c. gave ſufficient proof, that he was more than indifferently learn'd in the *Antiquities*. There are ſeveral *Volumes* of his *Deſigns* preſerv'd in the Cabinet of the *Duke* of *Savoy*; of which ſome part conſiſts in a curious *Collection* of all the *Ships*, and other ſorts of *Veſſels*, in uſe amongſt the *Ancients*. He died about the *year* 1573. *Vide Pag.* 217.

GIACOMO da PONTE da BASSANO, ſo call'd from the place where he was born in the *Marca Treviſana* 1510.

viſana, Anno 1510, was a Diſciple of *Bonifacio*, a noted *Painter*, at *Venice*; by whoſe Aſſiſtance, and his own frequent copying the *Works* of *Titian*, and *Parmegiano*, he brought himſelf into a pleaſant and moſt agreeable way of *Colouring*: but returning into the Country, upon the death of his *Father*, he apply'd himſelf wholly to the imitation of *Nature*; and from his *Wife*, *Children* and *Servants*, took the *Ideas* of moſt of his *Figures*. His Works are very numerous, all the *Stories* of the *Old* and *New Teſtament* having been painted by his hand, beſides a multitude of other *Hiſtories*. He was famous alſo for ſeveral excellent *Portraits*, and particularly thoſe of the celebrated *Poets Ludovico Arioſto*, *Bernardo Taſſo*, and *Torquato* his Son. In a word, ſo great was the Reputation of this *Artiſt* at *Venice*, that *Titian* himſelf was glad to purchaſe one of his *Pieces* (repreſenting *The entrance of* Noah *and his Family into the Ark*) at a very conſiderable Price. He was earneſtly ſolicited to go over into the ſervice of the *Emperour*: but ſo charming were the pleaſures which he found in the quiet enjoyment of *Painting*, *Muſic*, and *good Books*, that no Temptations whatſoever could make him change his *Cottage* for a *Court*.

Æt. 82. He died *Anno* 1592, leaving behind him four *Sons*, of whom

FRAN-

FRANCESCO the *Eldeſt*, ſettled at *Venice*, where he follow'd the *manner* of his *Father*, and was well eſteem'd, for divers *Pieces* which he made in the *Ducal Palace* and other publick places, in conjunction with *Paul Veroneſe*, *Tintoret*, &c. But his too cloſe Application to *Painting* having render'd him unfit for all other buſineſs, and ignorant even of his own private Affairs; he contracted by degrees a deep *Melancholy*, and at laſt became ſo much craz'd, that fancying *Sergeants* were continually in purſuit of him, he leap'd out of his *Window*, to avoid 'em (as he imagin'd) and by the fall occaſion'd his own *Death*, *Anno* 1594, *Æt.* 43.

LEANDRO, the *Third* Son, had ſo excellent a *Talent* in *Face-painting*, (which he principally ſtudied) that he was *Knighted* for a *Portrait* which he made of the Doge *Marin Grimano*. He likewiſe finiſh'd ſeveral things left imperfect by his Brother *Franceſco*; compos'd ſome *Hiſtory-pieces* alſo of his own, and was as much admir'd for his *perfection* in *Muſick*, as his *skill* in *Painting*. *Obiit Anno* 1623, *Æt.* 65.

GIO. BATTISTA, the *Second* Son, and *GIROLAMO* the *Youngeſt*, apply'd themſelves to co-

pying their *Fathers* Works; which they did ſo very well, that they are oftentimes taken for *Originals*. *Gio. Battiſta* died *Anno* 1613, *Æt.* 60; and *Girolamo Anno* 1622, *Æt.* 62: See more of the *Baſſans Pag.* 220.

GIACOMO ROBUSTI, call'd *TINTORETTO*, 1512. becauſe a *Dyers* Son, born at *Venice*, *Anno* 1512; was a Diſciple of *Titian*; who having obſerv'd ſomething very extraordinary in his *Genius*, diſmiſs'd him from his Family, for fear he ſhould grow up to rival his *Maſter*. Yet he ſtill purſu'd *Titians way* of *Colouring*, as the moſt natural; and ſtudied *Michael Angelos Guſto* of *Deſign*, as the moſt correct. *Venice* was the place of his conſtant Abode; where he was made a *Citizen*, and wonderfully belov'd, and eſteem'd for his *Works*; the *Character* of which ſee *Pag.* 219. He was call'd the *Furious Tintoret*, for his bold *manner* of *Painting*, with ſtrong *Lights* and deep *Shadows*; for the rapidity of his *Genius*, and grand vivacity of *Spirit*, much admir'd by *Paul Veroneſe*. But then, on the other hand, he was blam'd by him, and all others of his *Profeſſion*, for under-valuing himſelf, and his *Art*, by undertaking all ſorts of buſineſs for any *Price*; thereby making ſo great a difference in his ſeveral *Performances*, that (as *Hannibal Carrach* ob-

obſerv'd) he is ſometimes equal to *Titian*, and at other times inferior even to *himſelf*. He was extremely pleaſant and affable in his Humour: and delighted ſo much in *Painting* and *Muſic*, his beloved *Studies*, that he would hardly ſuffer himſelf to taſt any other Pleaſures. He died *Anno* 1594, leaving behind him a *Daughter*, and a *Son*, of whom the Eldeſt *Æt.* 82.

MARIETTA TINTORETTA, was ſo well inſtructed by her *Father* in his own *Profeſſion*, as well as in *Muſic*, that by her *Pencil* ſhe got great Reputation; and was particularly eminent for an admirable *Style* in *Portraits*. She died young, *Anno* 1590, *Æt.* 30.

DOMENICO TINTORETTO his *Son*, gave great hopes in his youth, that he would one day render the name of *Tintoret* yet more illuſtrious than his *Father* had made it: but neglecting to cultivate by ſtudy the *Talent* which *Nature* had given him, he fell ſhort of thoſe mighty things expected from him, and became more conſiderable for *Portraits*, than *Hiſtorical Compoſitions*. He died *Anno* 1637, *Æt.* 75.

PARIS BORDONE, well deſcended, and brought up to *Letters*, *Muſic*, and other gentile *Accompliſhments*, was a Diſciple of *Titian*, and flouriſh'd in the time of *Tintoret*: but was more commended for the *Delicacy* of his *Pencil*, than the *Purity* of his *Out lines*. He was in great favour and eſteem with *Francis* I. for whom, beſides abundance of *Hiſtories*, he made the *Portraits* of ſeveral *Court Ladies*, in ſo excellent a *manner*, that the Original *Nature* was hardly more charming. From *France* he return'd home to *Venice*, laden with Honour and Riches; and having acquir'd as much Reputation in all the parts of *Italy*, as he had done *abroad*, died *Anno Æt.* 75.

1514. *GEORGIO VASARI*, born at *Arezzo* a City in *Tuſcany*, *Anno* 1514, equally famous for his *Pen* and *Pencil*, and as eminent for his skill in *Architecture*, was a Diſciple of *Michael Angelo*, and *Andrea del Sarto*; and by his indefatigable diligence in ſtudying and copying all the beſt *Pieces* of the moſt noted *Artiſts*, improv'd his *Invention* and *Hand* to ſuch a degree, that he attain'd a wonderful *Freedom* in both. He ſpent the moſt conſiderable part of his Life in travelling over *Italy*; leaving in all places marks of his Induſtry, and gathering every where materials for his *Hiſtory of the Lives*

Lives of the moſt excellent Painters, Sculptors, Architects, &c. which he publiſh'd at *Florence*, about the *year* 1551: a work, in the opinion of *Hannibal Caro*, written with much exactneſs and judgment; tho' *Felibien*, and others tax him with ſome miſtakes, and particularly with flattering the *Maſters* then alive, and with partiality to thoſe of his own Country. He died *Anno* 1578. *Æt.* 64.

ANTONIO MORE, born at *Utrecht* in the *Low-Countries*, *Anno* 1519, was a Diſciple of *John Schoorel*, and in his younger days had ſeen *Rome*, and ſome other parts of *Italy*. He was recommended by Cardinal *Granville*, to the ſervice of the Emperour *Charles* V. and having made a *Portrait* of his Son *Philip* II. at *Madrid*, was ſent upon the ſame account to the King, Queen, and Princeſs of *Portugal*, and afterwards into *England*, to draw the *Picture* of Queen *Mary*. From *Spain* he retir'd into *Flanders*, where he became a mighty Favourite of the Duke of *Alva* (then the Governour of the *Low-Countries.*) And beſides the noble Preſents and Applauſe which he gain'd in all places by his *Pencil*, was as much admir'd for his extraordinary *Addreſs*, being as great a *Courtier* as a *Painter*. His *Talent* lay in *Deſigning* very juſtly, in finiſhing his *Pieces* with wonderful care and 1519.

and neatneſs, and in a moſt natural imitation of *Fleſh* and *Blood*, in his *Colouring*. Yet after all, he could not reach that noble *Strength* and *Spirit*, ſo viſible in the Works of *Titian*, and to which *Van Dyck* has ſince arriv'd. He made ſeveral Attempts alſo in *Hiſtory-pieces*, but underſtood nothing of *grand Compoſitions*, and his *manner* was tame, hard, and dry. He died at *Antwerp*, *Anno* 1575.

Æt. 56.

1522. *PAOLO FARINATO*, born at *Verona*, *Anno* 1522; was a Diſciple of *Antonio Badile*, and an admirable *Deſigner*, but not ſo happy in his *Colouring*: tho' there is a *Piece* of his in St. *Georges* Church at *Verona*, ſo well perform'd in *both* parts, that it does not ſeem to be inferior to one of *Paulo Veroneſe*, which is plac'd next to it. He was very conſiderable likewiſe for his knowledge in *Sculpture*, and *Architecture*, eſpecially that part of it which relates to *Fortifications*, &c. *Obiit Anno* 1606.

Æt. 84.

1522. *ANDREA SCHIAVONE*, ſo call'd from the *Country* where he was born, *Anno* 1522; was ſo very meanly deſcended, that his Parents after they had brought him to *Venice*, were not able to allow him a *Maſter*: and yet by great ſtudy and pains, to-

together with ſuch helps as he receiv'd from the *Prints* of *Parmegiano*, and the *Paintings* of *Georgione* and *Titian*, he arriv'd at laſt to a degree of Excellence very ſurprizing. 'Tis true indeed, that being oblig'd to work for his daily Bread, he could not ſpare time ſufficient for making himſelf throughly perfect in *Deſign*: but however, that Defect was ſo well cover'd by the ſingular Beauty and Sweetneſs of his *Colours*, that *Tintoret* us'd oftentimes to ſay, no *Painter* ought to be without one *Piece* (at leaſt) of his *Hand*. His principal *Works* were compos'd at *Venice*, ſome of them in concurrence with *Tintoret* himſelf, and others by the directions of *Titian*, in the *Library* of St. *Mark*. But ſo malicious was *Fortune* to poor *Andrea*, that his *Pictures* were but little valued in his life-time, and he never was paid any otherwiſe for them, than as an ordinary *Painter*: tho' after his Deceaſe, which happen'd *Anno* 1582, his *Works* turn'd to a much better account, and were eſteem'd anſwerable to their Merits, and but little inferior to thoſe of his moſt famous *Contemporaries*. *Æt.* 60.

FREDERICO BAROCCI, born in the City of *Urbin*, *Anno* 1528, was train'd up in the *Art* of *Deſigning* by *Baptiſta Venetiano*, and having at 1528.

Rome acquir'd a competent Knowledge in *Geometry*, *Perſpective*, and *Architecture*, apply'd himſelf to the *Works* of his moſt eminent *Predeceſſors*: and in a particular manner ſtudied *Raphael*, and *Correggio*; one in the charming *Ayrs*, and graceful *Out-lines* of his *Figures*, and the other in the admirable *Union*, and agreeable *Harmony* of his *Colours*. He had not been long in *Rome*, before ſome malicious *Painters*, his *Competitors*, found means by a Doſe of *Poyſon* convey'd into a *Sallet*, with which they had treated him, to ſend him back again into his *own Country*, attended with an *Infirmity* ſo terribly grievous, that for above fifty years together it ſeldom permitted him to take any Repoſe, and never allow'd him above two hours in a day to follow his *Painting*. So that expecting, almoſt every Moment, to be remov'd into another World, he imploy'd his *Pencil* altogether in the *Hiſtories* of the *Bible*, and other *Religious Subjects*, of which he wrought a conſiderable number, in the ſhort Intervals of his painful *Fits*, and notwithſtanding the Severity of them, liv'd till the *year* 1612.

Æt. 84.

TADDEO ZUCCHERO, born in the Dut-
1529. chy of *Urbin*, *Anno* 1529, was initiated in the *Art* of *Painting* at home, by his *Father*, and at *Rome*

Rome inſtructed by *Gio. Pietro Calabro*; but improv'd himſelf moſt by the Study of *Anatomy*, and by copying the *Works* of *Raphael*. He excell'd chiefly in a florid *Invention*, a gentile *Manner* of *Deſigning*, and in the good *Diſpoſition* and *Oeconomy* of his *Pieces*: but was not ſo much admir'd for his *Colouring*, which was generally unpleaſant, and rather reſembled the *Statues* than the *Life*. He liv'd for the moſt part in *Rome* and *Urbin*, where he left many things unfiniſh'd, being taken away in his *Prime*, *Anno* 1566. *Æt.* 37.

PAOLO CALIARI VERONESE, born *Anno* 1532, was a Diſciple of *Antonio Badile*, and not only eſteem'd the moſt excellent of all the *Lombard Painters*, but for his copious and admirable *Invention*, for the Grandeur and Majeſty of his *Compoſition*, for the Beauty and Perfection of his *Draperies*, together with his noble Ornaments of *Architecture*, &c. is ſtyl'd by the *Italians*, *Il Pittore felice* (the happy Painter.) He ſpent moſt of his time at *Venice*; but the beſt of his *Works* were made after he return'd thither from *Rome*, and had ſtudied the *Antique*. He could not be prevail'd upon, by the great Offers made him by the King of *Spain*, to leave his own Country; where his Reputation was ſo well eſtabliſh'd, that moſt 1532.

of the Princes of *Europe* ſent to their ſeveral *Embaſſadours*, to procure them ſomething of *his Hand* at any Rates. He was a *Perſon* of an ingenuous and noble Spirit, us'd to go richly dreſt, and generally wore a *gold Chain*, which had been preſented him by the *Procurators* of St. *Mark*, as a *Prize* which he won from ſeveral *Artiſts* his *Competitors*. He was highly in favour with all the principal Men in his time, and ſo much admir'd by all the great *Maſters*, as well his Contemporaries, as thoſe who ſucceeded him, that *Titian* himſelf us'd to call him the *Ornament of his Profeſſion*: and *Guido Reni* being ask'd, which of the *Maſters* his Predeceſſors he would chuſe to be, were it in his power; after a little pauſe, cry'd out *Paulo, Paulo.* He died at *Venice*, *Anno* 1588, *Æt.* 56. leaving great Wealth behind him to his two Sons

GABRIELLE and *CARLO*, who liv'd very happily together, joyn'd in finiſhing ſeveral *Pieces* left imperfect by their *Father*, and follow'd his *manner* ſo cloſe in other excellent things of their own, that they are not eaſily diſtinguiſh'd from thoſe of *Paulos hand.* *Carlo* would have perform'd wonders, had he not been nipt in the Bud, *Anno* 1596, *Æt.* 26: after whoſe Deceaſe *Gabriel* apply'd

ply'd himſelf to *Merchandizing*; yet did not quite lay aſide has *Pencil*, but made a conſiderable number of *Portraits*, and ſome *Hiſtory-pieces* of a very good *Guſto*. *Obiit Anno* 1631, *Ætat.* 63.

BENEDETTO CALIARI liv'd and ſtudy'd with his Brother *Paulo*, whom he lov'd intirely; and frequently aſſiſted him, and his *Nephews*, in finiſhing ſeveral of their *Compoſitions*; but eſpecially in Painting *Architecture*, in which he chiefly delighted. He practiſed for the moſt part in *Freſco*: and ſome of his beſt *Pieces* are in *Chiaro-Scuro*, or two Colours onely. He was beſides, *Maſter* of an indifferent good ſtock of *Learning*, was *Poetically* inclin'd, and had a peculiar *Talent* in *Satire*. He died *Anno* 1598, *Æt.* 60. See more of *Paulo pag.* 219.

GIOSEPPE SALVIATI, a *Venetian Painter*, was born *Anno* 1535, and exchang'd the name of *Porta*, which belong'd to his Family, for that of his Maſter *Franceſco Salviati*, with whom he was plac'd very young at *Rome* by his *Uncle*. He ſpent the greateſt part of his Life in *Venice*; where he apply'd himſelf generally to *Freſco*: and was oftentimes imploy'd in concurrence with *Paul Veroneſe* 1535.

roneſe and *Tintoret*. He was well eſteem'd for his great *skill* both in *Deſign* and *Colouring*; was likewiſe well read in other *Arts* and *Sciences*, and particularly ſo good a *Mathematician*, that he writ ſeveral *Treatiſes* very judiciouſly on that *Subject*. He died *Anno* 1585.

Æt. 50.

FREDERICO ZUCCHERO, born in the Dutchy of *Urbin*, *Anno* 1543, was a Diſciple of his Brother *Taddeo*, from whom he differ'd but very little in his *Style* and *Manner* of *Painting*, tho' in *Sculpture* and *Architecture* he was far more excellent. He fled into *France* to avoid the Popes Diſpleaſure, which he had incurr'd by an Affront put upon ſome of his *Officers*: and from thence paſſing through *Flanders* and *Holland*, came over into *England*, drew Queen *Elizabeths* Picture, went back to *Italy*, was pardon'd by the *Pope*, and in a little time ſent for to *Spain* by *Philip* II. and imploy'd in the *Eſcurial*. He labour'd very hard at his return to *Rome*, for eſtabliſhing the *Academy* of *Painting*, by virtue of a *Brief* obtain'd from Pope *Gregory* XIII. Of *which* being choſen the firſt *Prince* himſelf, he built a noble *Apartment* for their Meeting, went to *Venice* to *print* ſome *Books* which he had compos'd of that *Art*, and had form'd other Deſigns for its farther Advancement,

1543.

vancement, which yet were all defeated by his Death (at *Ancona*) *Anno* 1609. *Æt.* 66.

GIACOMO PALMA Junior, commonly call'd *GIOVANE PALMA*, born at *Venice*, *Anno* 1544, was the Son of *Antonio* the Nephew of *Palma Vecchio*. He improv'd the Inſtructions which his *Father* had given him, by copying the *Works* of the moſt eminent *Maſters*, both of the *Roman* and *Lombard Schools*; but in his own *Compoſitions* chiefly follow'd the *Manner* of *Titian* and *Tintoret*. He ſpent ſome years in *Rome*, and was imploy'd in the *Galleries* and *Lodgings* of the *Vatican*: but the greateſt number of his *Pieces* is at *Venice*, where he ſtudied night and day, fill'd almoſt every place with ſomething or other of his *Hand*; and (like *Tintoret*) refus'd nothing that was offer'd him, upon the leaſt Proſpect of any Gains. He died *Anno* 1628. 1544. *Æt.* 84.

DOMENICO FETI, a *Roman*, flouriſh'd in this time. He was a Diſciple of *Lodovico Civoli*, of *Florence*; and excell'd in *Figures* and *Hiſtorical Compoſitions*, but died young, *Anno Æt.* 35.

BARTHOLOMEW SPRANGHER, born at *Antwerp*, *Anno* 1546, was chief *Painter* to the Em- 1546.

Emperour *Maximilian* II. and ſo much reſpected by his Succeſſor *Rodolphus*, that he preſented him with a *Gold Chain* and *Medal*, allow'd him a *Penſion*, honour'd him and his Poſterity with the Title of *Nobility*, lodg'd him in his own *Palace*, and would ſuffer him to *paint* for no-body but himſelf. He had ſpent ſome part of his Youth in *Rome*, where he was imploy'd by the Cardinal *Farneſe*, and afterwards preferr'd to the Service of Pope *Pius* V. but for want of *Judgment* in the Conduct of his *Studies*, brought little with him, beſides a good *Pencil* from *Italy*. His *Out-line* was generally *ſtiff* and very *ungraceful*, his *Poſtures forc'd* and *extravagant*; and in a word, there appear'd nothing of the *Roman Guſto* in his *Deſigns*. He obtain'd leave from the *Emperour* (after many years continuance in his Court) to viſit his own *Country*; and accordingly went to *Antwerp*, *Amſterdam*, *Haerlem*, and ſeveral other places, where he was honourably receiv'd: and having had the ſatisfaction of ſeeing his own *Works* highly admir'd, and his *manner* almoſt univerſally follow'd in all thoſe parts, as well as in *Germany*, return'd to *Prague*, and died *Anno* 1602, or thereabout. In the ſame *Form* with *Sprangher* we may place his Contemporaries, *John van Ach*, and *Joſeph Heints*, both *Hiſtory Painters* of note, and much admir'd in the *Emperours* Court.

Æt. 56.

MATH-

MATTHEW BRIL was born at *Antwerp*, *Anno* 1550, but ſtudied for the moſt part at *Rome*; and was famous for his *Performances* in *Hiſtory* and *Landtſchape*, in the *Galleries* of the *Vatican*, where he was imploy'd by Pope *Gregory* XIII. He died young, *Anno* 1584. 1550. *Æt.* 34.

PAUL BRIL, of *Antwerp* alſo, born *Anno* 1554, follow'd his Brother *Matthew* to *Rome*, painted ſeveral things in conjunction with him, and after his Deceaſe, brought himſelf into Reputation by his *Landtſchapes*: but eſpecially by thoſe which he compos'd in his latter time (after he had ſtudied the *manner* of *Hannibal Carrach*, and had copied ſome of *Titians Works*, in the ſame kind) the *Invention* in them being more pleaſant, the *Diſpoſition* more noble, all the *parts* more *agreeable*, and *painted* with a better *Guſto*, than thoſe in his former days. He died at *Rome*, *Anno* 1626. 1554. *Æt.* 72.

ANTONIO TEMPESTA, his Contemporary, a Native of *Florence*, was a Diſciple of *John Strada*, a *Fleming*. He had a particular *Genius* for *Battels*, *Calvacades*, *Huntings*, and for *deſigning* all ſorts of *Animals*: but did not ſo much regard the Delicacy of *Colouring*, as the lively ex-

preſſion and *Spirit* of thoſe things which he repreſented. His ordinary Reſidence was at *Rome*; where, in his younger days he had wrought ſeveral *Pieces* by order of Pope *Gregory* XIII. in the Apartments of the *Vatican*. He was full of *Thought* and *Invention*, very quick and ready in the *Execution*, and famous alſo for a multitude of *Prints*, etch'd by *himſelf*. He died *Anno* 1630.

LODOVICO CARRACCI, the Uncle of *Auguſtino* and *Hannibal*, was born at *Bologna*, *Anno* 1555, and under his firſt *Maſter Proſpero Fontana*, diſcover'd but an indifferent *Genius* for *Painting*: but however, *Art* ſupply'd the defects of *Nature*, and by conſtant and unwearied diligence in ſtudying the *Works* of *Parmegiano*, *Correggio*, *Titian*, and other great *Men*, he brought himſelf at laſt to a degree of *Perfection* hardly inferior to any of them. He aſſiſted his *Nephews* in *Founding* and *Settling* the famous *Academy of Deſign* at *Bologna*, and afterwards in *Painting* the *Palazzo Farneſe* at *Rome*; and having ſurviv'd them both, died *Anno* 1619, *Vide pag.* 222.

1555. *Æt.* 64.

AGOSTINO CARRACCI, a *Bologneſe* alſo, was born *Anno* 1557, and by the care and inſtructions of *Domenico Tebaldi*, *Aleſſandro Minganti* and *others*,

1557.

others, became not onely a very good *Deſigner* and *Painter*, but in the *Art* of *Graving* ſurpaſs'd all the *Maſters* in his time. He had an inſight likewiſe into all the parts of the *Mathematics*, *Natural Philoſophy*, *Rhetoric*, *Muſic*, and moſt of the *Liberal Arts* and *Sciences*. He was beſides, an admirable *Poet*, and in all other particulars extremely well accompliſh'd. From *Bologna* he went to *Venice*, where he contracted an intimate Friendſhip with *Paul Veroneſe*, *Tintoret*, and *Baſſan*; and having grav'd a conſiderable number of their *Works*, return'd home, and ſoon afterwards follow'd his Brother *Hannibal* to *Rome*, and joyn'd with him in finiſhing ſeveral *Stories* in the *Farneſe Gallery*: But ſome little difference ariſing unluckily betwixt them, *Auguſtino* remov'd to the Court of the Duke of *Parma*, and in his Service died *Anno* 1602, *Vide pag.* 223. His moſt celebrated *Piece* of *Painting*, is that of the *Communion of St. Jerom*, in *Bologna*: a *Picture* ſo compleat in all its parts, that it was much to be lamented, that the excellent *Author* of it ſhould withdraw himſelf from the *Practice* of an *Art* in which his *Abilities* were ſo very extraordinary, to follow the inferior *Profeſſion* of a *Graver*. *Æt.* 45.

ANNIBALE CARRACCI, born likewiſe at
1560. *Bologna*, *Anno* 1560, was a Diſciple of his Uncle *Ludovico*; and amongſt his other admirable qualities, had ſo prodigious a *Memory*, that whatever he had once ſeen, he never fail'd to retain and make his own: ſo that at *Parma*, he acquir'd the *Sweetneſs* and *Purity* of *Correggio*; at *Venice* the *Strength* and *Diſtribution of Colours* of *Titian*; and at *Rome*, the *Correctneſs* of *Deſign*, and beautiful *Forms* of the *Antique*: And by his wonderful *Performances* in the *Palazzo Farneſe*, ſoon made it appear, that all the ſeveral *Perfections* of the moſt eminent *Maſters* his *Predeceſſors*, were united in himſelf alone. In his *Converſation* he was *friendly*, *plain*, *honeſt*, and *open-hearted*; very *communicative* to his *Scholars*, and ſo extremely *kind* to *them*, that he generally kept his *Money* in the ſame box with his *Colours*, where they might have recourſe to either as they had occaſion. But the unhappineſs of his *Temper* inclining him naturally to *Melancholy*; the ill uſage which he receiv'd from the Cardinal *Farneſe* (who through the Perſuaſions of an ignorant *Spaniard* his *Domeſtic*, gave him but a little above 200 *l. Sterl.* for his eight years ſtudy and labour) ſo confirm'd him in it, that he reſolv'd never more to touch his *Pencil*: and had undoubtedly kept his reſolution, had not his Neceſſities

ceſſities compell'd him to reſume it. Yet notwithſtanding, ſo far did his *Diſtemper* by degrees gain upon him, that at certain times it depriv'd him of the right uſe of his *Sences*; and at laſt made him guilty of ſome *Irregularities*, which concealing from his *Phyſicians*, he met with the ſame fate as *Raphael* (in the like caſe) had done before him, and ſeem'd to *copy* that *great Maſter* as well in the *manner* of his *Death*, as he had *imitated* him all his *Life long* in his *Works*. Nay, ſuch was the Veneration he had for *Raphael*, that it was his *Death-bed Requeſt*, to be bury'd in the very ſame *Tomb* with him: which was accordingly done in the *Pantheon*, or *Rotunda* at *Rome*, *Anno* 1609. See more *pag.* 222, and beſides take notice, that there are extant ſeveral *Prints* of the *B. Virgin*, and of *other Subjects*, etch'd by the hand of this incomparable *Artiſt*. *Æt.* 49.

ANTONIO CARRACCI, the natural Son of *Auguſtino*, was brought up under the Care and Tuition of his Uncle *Hannibal*: after whoſe Deceaſe, he apply'd himſelf ſo ſucceſsfully to the ſtudy of all the Capital *Pieces* in *Rome*, that he would have ſurpaſs'd even *Hannibal* himſelf, if *Death* had not prevented him, *Anno* 1618, *Æt.* 35.

CA-

CAMILLO, GIULIO CESARE, and *CARL' ANTONIO,* the Sons and Diſciples of *ERCOLE PROCACCINI,* flouriſh'd in this time. They were Natives of *Bologna,* but upon ſome miſunderſtanding between them and the *Carraches,* remov'd to *Milan,* where they ſpent the greateſt part of their Lives. Of theſe,

CAMILLO the Eldeſt, abounded in *Invention* and *Spirit*: but was a great *Manneriſt,* and rather ſtudy'd the *Beauty,* than *Correctneſs* of his *Deſigns.*

GIULIO CESARE, was both a *Sculptor* and *Painter,* and famous in *Genoua,* as well as *Bologna* and *Milan,* for ſeveral admirable things of his *hand.* He was the beſt of all the *Procaccini,* and ſurpaſs'd his Brother *Camillo* in the *exactneſs* and *purity* of his *Out-lines,* and in the *ſtrength* and *boldneſs* of his *Figures.*

CARL' ANTONIO was an excellent *Muſician,* and as well skill'd in the *Harmony* of *Colours* as of *Sounds*: yet not being able to arrive to the *Perfection* of his Brothers in *Hiſtorical Compoſitions,* he apply'd himſelf wholly to *Landtſchapes* and *Flowers,* and was much eſteem'd for his *Performances* that way.

ER-

ERCOLE the Son of *Carl' Antonio*, was a Diſciple of his Uncle *Julio Ceſare*, and ſo happy in imitating his *manner*, that he was ſent for to the Court of the Duke of *Savoy*, and highly honour'd, and nobly rewarded by that *Prince* for his Services.

GIOSEPPE D'ARPINO, commonly call'd *Cavalier GIOSEPPINO*, born in the Kingdom of *Naples*, *Anno* 1560, was carry'd very young to *Rome*, and put out to ſome *Painters*, then at work in the *Vatican*, to grind their Colours: but the quickneſs of his *Apprehenſion* having ſoon made him *Maſter* of the *Elements* of *Deſign*, he had the fortune to grow very famous by degrees; and beſides the reſpect ſhewn him by Pope *Gregory* XIII. and his *Succeſſors*, was ſo well receiv'd by the French K. *Lewis* XIII. that he made him a *Knight* of the *Order* of St. *Michael*. He has the character of a *florid Invention*, a *ready Hand*, and a *good Spirit* in all his *Works*: but yet having no ſure Foundation, either in the *Study* of *Nature*, or the *Rules* of *Art*, and building onely upon thoſe *Chimeras* and *fantaſtical Ideas*, which he had form'd in his own Head, he has run himſelf into a multitude of *Errors*, being guilty of thoſe many *Extravagancies*, neceſſarily attending ſuch as have no better *Guide* than their own *capricious Fancy*. He died at *Rome*, *Anno* 1640. *Æt.* 80. 1560.

HANS

1564. *HANS ROTTENHAMER* was born at *Munchen*, the Capital City of *Bavaria*, *Anno* 1564, and after he had ſtudied ſome time in *Germany*, went to *Venice*, and became a Diſciple of *Tintoret*. He painted both in *Freſco* and *Oyl*, but his *Talent* lay chiefly in the *latter*, and his peculiar excellence was in *little Pieces*. His *Invention* was *free* and *eaſie*, his *Deſign* indifferently *correct*, his *Poſtures gentile*, and his *Colouring* very *agreeable*. He was well eſteem'd both in *Italy* and his own *Country*, and by his *Profeſſion* might have acquir'd great Wealth; but was ſo wonderfully extravagant in his way of living, that he conſum'd it much faſter than it came in, and at laſt died ſo poor, that his Friends were forc'd to make a gathering to bury him, *Anno* 1604.

Æt. 40.

1568. *Cavalier FRANCESCO VANNI*, born at *Siena* in the Dukedom of *Tuſcany*, *Anno* 1568, was a *Painters Son*, but quitted the *manner* which he had learnt from his *Father*, to follow that of *Barocci*; whom he imitated in his *choice* of *Religious Subjects*, as well as in his *Guſto* of *Painting*. The moſt conſiderable *Works* of this *Maſter* are in the ſeveral Churches of *Siena*, and are much commended both for the *Beauty* of their *Colouring*, and *Correctneſs* of their *Deſign*. He died *Anno* 1615.

Æt. 47.

Mi-

MICHELANGELO MERIGI born *An.* 1569, at *CARAVAGGIO*, from whence he deriv'd his *Name*, was at firſt (like his Countryman *Polidore*) no better than a *Day-labourer*; till having ſeen ſome *Painters* at work, upon a Brick-wall, which he had prepar'd for them, he was ſo charm'd with their *Art*, that he immediately addreſs'd himſelf to the ſtudy of it: and in a few years made ſo conſiderable a progreſs, that in *Venice*, *Rome*, and ſeveral other parts of *Italy*, he was cry'd up, and admir'd by all the *Young men*, as the *Author* of a *new Style* of *Painting*. Upon his firſt coming to *Rome*, his *Neceſſities* compell'd him to *paint Flowers* and *Fruit*, under *Cavalier Gioſeppino*: but being ſoon weary of that *Subject*, and returning to his former practice of *Hiſtories*, with *Figures* drawn to the middle onely, he made uſe of a *Method*, quite different from the conduct of *Gioſeppino*, and running into the *contrary extreme*, follow'd the *Life* as much too cloſe, as the other went wide from it. He affected a *way* particular to himſelf, of *deep* and *dark ſhadows*, to give his *Pieces* the greater *relievo*, and deſpiſing all other help, but what he receiv'd from *Nature* alone (whom he took with all her faults, and copy'd without judgment or diſcretion) his *Invention* became ſo *poor*, that he could never *draw* any thing 1569.

without his *Model* before his eyes; and therefore underſtood but little either of *Deſign*, or *Decorum* in his *Compoſitions*. He had indeed an admirable *Colouring*, and great *ſtrength* in all his *Works*: But thoſe *Pictures* which he made in imitation of the *manner* of *Georgione*, were his beſt, becauſe they have nothing of that *blackneſs* in them, in which he afterwards delighted. He died in his return from *Malta*, (where he had been Knighted by the *Grand Maſter*, for ſome *things* which he had wrought for him) *Anno* 1609. His chief Diſciples were *Bartolomeo Manfredi* of *Mantoua*, *Carlo Saracino*, commonly call'd *Venetiano*, *Valentino* a *French-man*, and *Gerard Hunthorſt* of *Utrecht*.

Æt. 40.

FILIPPO d' ANGELI was a *Roman* born, but call'd *NEAPOLITANO*, becauſe his Father ſent him to *Naples*, when he was very young. At his return to *Rome*, he apply'd himſelf to the *Antiquities*; but unhappily left that ſtudy too ſoon, and follow'd the *manner* of his Contemporary *M. Angelo da Caravaggio*. He practis'd for the moſt part in *Landtſchapes*, and *Battels*, was every where well eſteem'd for his *Works*, and imploy'd by ſeveral *Princes* in many of the Churches and Palaces of *Rome*, *Naples* and *Venice*; at the laſt of which places he died *Anno Ætat.* 40.

JAN

JAN BRUEGHEL, the Son of old *Peter*, and the younger Brother of *Helſen Brueghel*, was born in *Bruſſels*, *Anno* 1569, and call'd *FLUWEELEN* becauſe of the *Velvet Garments* which he generally affected to wear. He began his Studies at home, under *Peter Goe-kindt*, and continu'd them in *Italy* with ſuch ſucceſs, that of all the *German*, *Dutch*, or *Flemiſh Maſters*, *Elſheimer* onely was ſuperior to him in *Landtſchapes*, and *Hiſtories* with *ſmall Figures*. He *painted* both in *Water-colours* and *Oyl*, but in the *latter* chiefly excell'd; and eſpecially, in repreſenting *Wakes*, *Fairs*, and other frolickſom and merry meetings of *Country-people*. His *Invention* was eaſie and pleaſant, his *Out-lines* firm and ſure, his *Pencil* looſe and free: and in ſhort, all his *Compoſitions* were ſo well manag'd, that *Nature* in her *plain Country Dreſs*, was always to be ſeen in his *Works*. He died *Anno* 1625. 1569. *Æt.* 56.

ADAM ELSHEIMER born at *Frankfort* upon the *Mayn*, *Anno* 1574, was at firſt a Diſciple of *Philip Uffenbach* a *German*: but an ardent deſire of Improvement carrying him to *Rome*, he ſoon became a moſt excellent *Artiſt* in *Landtſchapes*, *Hiſtories*, and *Night-pieces*, with *little Figures*. His *Works* are very few; and for the incredible *Pains* and *Labour* which he beſtow'd upon them, valu'd 1574.

at ſuch prodigious *rates*, that they are hardly any where to be found but in the *Cabinets* of *Princes*. He was a *Perſon* by *Nature* inclin'd to *Melancholy*, and through continu'd ſtudy and thoughtfulneſs, was ſo far ſettled in that unhappy *temper*, that neglecting his own *domeſtic* concerns, *Debts* came thick upon him, and *Impriſonment* follow'd: which ſtruck ſuch a damp upon his *Spirits*, that though he was ſoon releas'd, yet he did not long ſurvive it, and died in the *year* 1610, or thereabout.

Æt. 36.

GUIDO RENI was born at *Bologna*, *An.* 1575, and having learnt the *Rudiments* of *Painting*, under a *Flemiſh Maſter*, was refin'd and poliſh'd in the *School* of the *Carraches*: and to what degree of *Excellence* he arriv'd, ſee *pag.* 223. He acquir'd great perfection in *Muſic*, by the Inſtructions of his *Father*, an eminent *Profeſſor* of that *Art*. In his behaviour he was modeſt, gentile, and very obliging; liv'd in great ſplendor, both at *Bologna*, and *Rome*, and was onely unhappy in his immoderate love of *Gaming*: to which, in his latter days, he had *abandon'd* himſelf ſo intirely, that all the *Money* which he cou'd get by his *Pencil*, or borrow upon *Intereſt*, being too little to ſupply his loſſes, he was at laſt reduc'd to ſo poor and mean a condition, that the conſideration of his preſent

1575.

preſent circumſtances, together with reflections on his former reputation, and high manner of living, brought a languiſhing *Diſtemper* upon him, which occaſion'd his *Death*, *Anno* 1642. *Note*, that there are ſeveral *Deſigns* of this great *Maſter*, in *print*, *etch'd* by himſelf. *Æt.* 67.

GIO. BATTISTA VIOLA, a *Bologneſe*, born *Anno* 1576, was a Diſciple of *Hannibal Carrach*, by whoſe aſſiſtance he arriv'd to an excellent *manner* in *Landtſchape-painting*, which he chiefly ſtudy'd, and for which he was well eſteem'd in *Rome*, and ſeveral other *parts* of *Italy*. But Pope *Gregory* XV. having made him *Keeper* of his *Palace*, to reward him for the *Services* which he had done for him, when he was *Cardinal*, he quitted his *Pencil*, and died ſoon after, *Anno* 1622. 1576. *Æt.* 46.

Sir PETER PAUL RUBENS, born at *Cologne*, *Anno* 1577, was the beſt accompliſh'd of all the *Flemiſh Maſters*; and wou'd have rival'd even the moſt celebrated *Italians*, if his *Parents*, inſtead of placing him under the tuition of *Adam van Noort*, and *Octavio Venus*, had bred him up in the *Roman* and *Lombard Schools*. Yet notwithſtanding, he made ſo good uſe of that little time which he ſpent in thoſe places, that perhaps none of 1577.

of his *Predeceſſors* can boaſt a more *beautiful Colouring*, a *nobler Invention*, or a more *luxurious Fancy* in their *Compoſitions*, of which ſee a farther account *pag.* 225. Bnt beſides his *talent* in *Painting*, and his admirable *skill* in *Architecture* (very eminent in the ſeveral *Churches*, and *Palaces*, built after his *Deſigns*, at *Genoua.*) He was a *Perſon* poſſeſs'd of all the Ornaments and Advantages, that can render a man *valuable*: was univerſally *Learned*, ſpoke ſeven *Languages* very perfectly, was well read in *Hiſtory*, and withall ſo excellent a *Stateſman*, that he was imploy'd in ſeveral public *Negotiations* of great Importance; which he manag'd with the moſt refin'd *Prudence*, and *Conduct*. And was particularly famous for the *Character* with which he was ſent into *England*, of *Embaſſadour* from the *Infanta Iſabella*, and *Philip* IV. of *Spain*, to K. *Charles* I. upon a *Treaty of Peace* between the two *Crowns*, confirm'd *Anno* 1630. His principal *Performances* are in the *Banquetting-houſe* at *Whitehall*, the *Eſcurial* in *Spain*, and the *Luxemburgh Galleries* at *Paris*, where he was imploy'd by Queen *Mary* of *Medicis*, Dowager of *Henry* IV. and in each of thoſe three *Courts* had the honour of *Knighthood* conferr'd upon him, beſides ſeveral magnificent *Preſents*, in teſtimony of his extraordinary *Merits*. His uſual abode was

at

at *Antwerp*, where he built a ſpacious *Apartment*, in imitation of the *Rotunda* at *Rome*, for a noble *Collection* of *Pictures* which he had purchas'd in *Italy*: ſome of which, together with his *Statues*, *Medals*, and other *Antiquities*, he ſold, not long after, to the Duke of *Buckingham*, his intimate Friend, for ten thouſand pounds. He liv'd in the higheſt *Eſteem* and *Reputation* imaginable, was as great a *Patron*, as *Maſter* of his *Art*; and ſo much admir'd all over *Europe*, for his many ſingular *Endowments*, that no *Strangers* of any *Quality* cou'd paſs through the *Low-Countries*, till they had firſt ſeen *Rubens*, of whoſe *Fame* they had heard ſo much. He died *Anno* 1640, leaving vaſt Riches behind him to his *Children*, of whom *Albert* the Eldeſt, ſucceeded him in the *Office* of *Secretary of State*, in *Flanders*. *Æt.* 63.

ORATIO GENTILESCHI, a Native of *Piſa*, a City in *Tuſcany*, flouriſh'd in this time: and after he had made himſelf known in *Florence*, *Rome*, *Genoua*, and other parts of *Italy*, remov'd to *Savoy*, from thence went to *France*, and at laſt, upon his arrival in *England*, was ſo well receiv'd by K. *Charles* I. that he appointed him Lodgings in his Court, together with a conſiderable Salary, and imploy'd him in his Palace at *Greenwich*, and other

other public places. He made ſeveral *Attempts* in *Face-painting*, but with little ſucceſs, his *Talent* lying altogether in *Hiſtories*, with *Figures* as big as the *Life*: In which kind, ſome of his *Compoſitions* have deſervedly met with great *Applauſe*. He was much in favour with the Duke of *Buckingham*, and many others of the *Nobility*: and after twelve years continuance in this Kingdom, died *Anno Ætat.* 84. and was bury'd in the *Queens Chapel* in *Somerſet-houſe*.

ARTEMISIA GENTILESCHI his Daughter, excell'd her Father in *Portraits*, and was but little inferior to him in *Hiſtories*. She liv'd for the moſt part at *Naples*, in great ſplendor: and was as famous all over *Europe* for her *Amours*, and *Love-Intrigues*, as for her *talent* in *Painting*.

FRANCESCO ALBANI a *Bologneſe*, born
1578. *Anno* 1578, was a Diſciple of the *Carraches*, well vers'd in polite *Learning*, and excellent in all the parts of *Painting*; but principally admir'd for his *performances* in *little*. He had a particular *Genius* for *naked Figures*: and the better to accompliſh himſelf in that Study, marry'd a beautiful *Lady* of *Bologna*, with little or no fortune; by whom (upon all occaſions) he us'd to deſign *naked*

naked Venus's, the *Graces*, *Nymphs*, and other *Goddeſſes*: and by her *Children* little *Cupids*, playing, and dancing, in all the variety of *Poſtures* imaginable. He ſpent ſome time at *Rome*, was imploy'd alſo by the Grand Duke of *Tuſcany*, but compos'd moſt of his *Works* in his *own Country*; where he died, *Anno* 1660. His moſt famous *Diſciples* were *Pier Franceſco Mola*, and *Gio. Battiſta* his *Brother*, both excellent *Maſters* in *Figures* and *Landtſchapes*. *Æt.* 82.

FRANCIS SNYDERS, born at *Antwerp*, *Anno* 1579, was bred up under *Henry van Balen* his Country-man; but ow'd the moſt conſiderable part of his Improvement, to his *Studies* in *Italy*. He *painted* all ſorts of *Wild Beaſts*, and other *Animals*, *Huntings*, *Fiſh*, *Fruit*, &c. in great *Perfection*: was often imploy'd by the King of *Spain*, and ſeveral other *Princes*, and every-where much commended for his *Works*. 1579.

DOMENICO ZAMPIERI, commonly call'd *DOMENICHINO*, born in the City of *Bologna An.* 1581, was at firſt a *Diſciple* of a *Flemiſh Maſter*, but ſoon quitted his *School*, for a much better of the *Carraches*; being inſtructed at *Bologna* by *Ludovico*, and at *Rome* by *Hannibal*, who had ſo 1581.

great a *Value* for him, that he took him to his *aſſiſtance* in the *Farneſe Gallery*. He was extremely *laborious* and *ſlow* in his *Productions*, applying himſelf always to his *work* with much *ſtudy* and *thoughtfulneſs*, and never offering to touch his *Pencil* till he found a kind of *Enthuſiaſm*, or *Inſpiration* upon him. His *talent* lay principally in the *correctneſs* of his *Style*, and in expreſſing the *Paſſions* and *Affections* of the *Mind*. In both which he was ſo admirably *judicious*, that *Nicolo Pouſſin*, and *Andrea Sacchi* us'd to ſay, his *Communion of St. Jerome*, in the Church of the *Charity*, and *Raphaels* celebrated *Piece* of the *Transfiguration*, were the two beſt *Pictures* in *Rome*. He was made the chief *Architect* of the *Apoſtolical Palace*, by Pope *Gregory* XV. for his great *skill* in that *Art*. He was likewiſe well vers'd in the *Theory* of *Muſic*, but in the *Practice* of it had little ſucceſs. He had the misfortune to find *Enemies* in all places where-ever he came; and particularly at *Naples* was ſo ill treated by thoſe of his own *Profeſſion*, that having agreed among *themſelves* to diſparage all his *Works*, they would hardly allow him to be a tolerable *Maſter*: And were not content with having *frighted* him, for ſome time, from *that* City, but afterwards, upon his return thither, never left *perſecuting* him, till by their *tricks* and *contrivances* they had quite weary'd him

him out of his *Life*, *Anno* 1641. *Vide pag.* 223. *Æt.* 60.
His *Contemporary*, and moſt malicious *Enemy*

GIOSEPPE RIBERA, a Native of *Valencia*, in *Spain*, commonly known by the name of *SPAGNOLETTO*, was an *Artiſt* perfect in *Deſign*, and famous for the excellent *manner* of *Colouring* which he had learnt from *Michael Angelo da Caravaggio*. His *way*, was very often in *Half-Figures* onely, and (like his *Maſter*) he was wonderfully ſtrict in following the *Life*; but as *Ill-natur'd* in the *choice* of his *Subjects*, as in his *Behaviour* to poor *Domenichino*, affecting generally ſomething very *terrible* and *frightful* in his *Pieces*, ſuch as *Prometheus with the Vulture feeding upon his Liver*, Cato Uticenſis *weltering in his own Bloud*, *St.* Bartholomew *with the Skin flea'd off from his Body*, &c. But however in all his *Compoſitions*, *Nature* was imitated with ſo much *Art* and *Judgment*, that a certain *Lady big with Child*, having accidentally caſt her Eyes upon an *Ixion*, whom he had repreſented *in Torture upon the Wheel*, receiv'd ſuch an *Impreſſion* from it, that ſhe brought forth an *Infant* with Fingers diſtorted juſt like thoſe in his *Picture*. His uſual abode was at *Naples*, where he liv'd very ſplendidly, being much in favour with the *Viceroy* his *Countryman*, and in

great Reputation for his *Works* in *Painting*, and for ſeveral *Prints* etch'd by his own *hand.*

1581. *GIOVANNI LANFRANCO*, born at *Parma*, *Anno* 1581, was a Diſciple of the *Carraches*, and beſides a zealous *Imitator* of the *Works* of *Raphael* and *Correggio*. His *character* ſee *pag.* 224. He was highly applauded at *Naples* for ſeveral excellent *Pieces* which he wrought there, and was ſo much eſteem'd in *Rome*, that for his *Performances* in the *Vatican* he was *Knighted* by Pope *Urban* VIII. He died *Anno* 1647.

Æt. 66.

SISTO BADALOCCHI his Fellow-diſciple, was of *Parma* alſo, and by the Inſtructions of the *Carraches* at *Rome*, became one of the beſt *Deſigners* of that *School.* He had alſo many other commendable *Qualities*, and particularly *Facility*, but wanted *Diligence.* He joyn'd with his Countryman *Lanfranco* in etching the *Hiſtories* of the *Bible*, after the *Paintings* of *Raphael*, in the *Vatican*, which they dedicated to *Hannibal* their *Maſter.* He practiſed moſtly at *Bologna*, where he died Young.

1582. *SIMON VOUET*, born at *Paris*, *Anno* 1582, was bred up to *Painting* under his Father, and carry'd

carry'd very young to *Conſtantinople* by the *French* Embaſſador, to draw the *Picture* of the *Grand Signior*, which he did by ſtrength of *Memory* onely. From thence he went to *Venice*, and afterwards ſettling himſelf at *Rome*, made ſo conſiderable a Progreſs in his *Art*, that beſides the Favours which he receiv'd from Pope *Urban* VIII. and the *Cardinal* his Nephew, he was choſen *Prince* of the *Roman Academy of St.* Luke. He was ſent for home *Anno* 1627, by the order of *Lewis* XIII. whom he ſerv'd in the quality of his *chief Painter*. He practiſed both in *Portraits* and *Hiſtories*, and furniſh'd ſome of the *Apartments* of the *Louvre*, the *Palaces* of *Luxemburgh* and St. *Germains*, the *Galleries* of Cardinal *Richlieu* and other public places with his *Works*. His greateſt *Perfection* was in his *agreeable Colouring*, and his *brisk* and *lively Pencil*; being otherwiſe but very indifferently qualify'd; he had no *Genius* for *grand Compoſitions*, was *unhappy* in his *Invention*, *unacquainted* with the *Rules* of *Perſpective*, and underſtood but little of the *Union* of *Colours*, or the *Doctrine* of *Lights* and *Shadows*: yet nevertheleſs he brought up ſeveral eminent *Scholars*, amongſt whom, was *CHARLES ALFONSE du FRESNOY*, *Author* of the preceding *Poem*. But his chief *Diſciple* was the *KING* himſelf, whom he had the Honour to inſtruct in the *Art* of *Deſigning*. He died *An.* 1641. *Æt.* 59. *P.I.*

1584. *PIETER van LAER*, commonly call'd *BAMBOCCIO*, or the *Beggar-painter*, was born in the City of *Haerlem*, *Anno* 1584: and after he had laid a good Foundation in *Drawing* and *Perſpective* at *home*, went to *France*, and from thence to *Rome*; where by his earneſt application to *Study*, for *ſixteen* years together, he arriv'd to great *Perfection* in *Hiſtories*, *Landtſchapes*, *Grottos*, *Huntings*, &c. with little *Figures* and *Animals*. He had an admirable *Guſto* in *Colouring*, was very *judicious* in the *ordering* of his *Pieces*, nicely *juſt* in his *Proportions*, and onely to be blam'd, for that he generally affected to repreſent *Nature* in her worſt *Dreſs*, and follow'd the *Life* too *cloſe*, in moſt of his *Compoſitions*. He return'd to *Amſterdam*, *Anno* 1639, and after a ſhort ſtay there, ſpent the Remainder of his days with his *Brother*, a noted *School-maſter* in *Haerlem*. He was a Perſon very *ſerious* and *contemplative* in his humour, took Pleaſure in nothing but *Painting* and *Muſic*: and by indulging himſelf too much in a *melancholy Retirement*, is ſaid to have ſhorten'd his *Life*, *Anno* 1644. *Æt.* 60.

1590. *CORNELIUS POELENBURCH*, born at *Utrecht*, *Anno* 1590, was a Diſciple of *Abraham Blomaert*, and afterwards for a long time, a *Student*

dent in *Rome* and *Florence*. His *Talent* lay altogether in *ſmall Figures*, *naked Boys*, *Landtſchapes*, *Ruins*, &c. which he expreſs'd with a *Pencil* agreeable enough, as to the *Colouring* part, but generally attended with a little *ſtiffneſs*, the (almoſt) *inſeparable Companion* of much *Labour* and *Neatneſs*. He came over into *England*, *Anno* 1637; and after he had continu'd here *four* years, and had been handſomly rewarded by K. *Charles* I. for ſeveral *Pieces* which he wrought for him, retir'd into his *own Country*, and died *Anno* 1667. *Æt.* 77.

Cavalier GIO. FRANCESCO BARBIERI da CENTO, commonly call'd *GUERCINO*, (becauſe of a *Caſt* which he had with his *Eyes*) was born near *Bologna*, *Anno* 1590, and bred up under *Benedetto Gennari* his Country-man: by whoſe *Inſtructions*, and the *Dictates* of his own excellent *Genius*, he ſoon learnt to *deſign gracefully* and with *Correctneſs*; and by converſing afterwards with the *Works* of *Michael Angelo da Caravaggio*, became an admirable *Colouriſt*, and beſides, very famous for his *happy Invention* and *Freedom* of *Pencil*, and for the *Strength*, *Relievo*, and becoming *Boldneſs* of his *Figures*. He began, in the *Declenſion* of his *Age*, to alter his *Style* in *Painting*: and (to pleaſe the *unthinking Multitude*) took up another 1590.

manner

manner more *gay*, *neat* and *pleaſant*, but by no means ſo *great* and *noble* as his former *Guſto*. He compos'd ſeveral conſiderable *Pieces* in *Rome*: but the greateſt number of his *Performances* is in, and about *Bologna*, where he died, *Anno* 1666, very *rich*, and highly commended for his extraordinary *Piety*, *Prudence* and *Morality*.

Æt. 76.

1594. *NICOLO PUSSINO*, the *French Raphael*, was the Deſcendent of a *noble Family* in *Picardy*, but born at *Andely*, a Town in *Normandy*, *Anno* 1594. He was ſeaſon'd in *Literature* at home, inſtructed in the *Rudiments* of *Deſign* at *Paris*, learnt the *Principles* of *Geometry*, *Perſpective* and *Anatomy* at *Rome*, practiſed after the *Life* in the *Academy* of *Domenichino*, and ſtudy'd the *Antiquities* in company with the famous *Sculptor Franceſco Fiammingo*, who was born in the *ſame* year, and lodg'd in the *ſame* houſe with him. His *way*, for the moſt part, was in *Hiſtories*, with *Figures* about *two* or *three feet* high; and his *Colouring* inclin'd rather to the *Antique* than to *Nature*: but in all the other parts of *Painting*, he was profoundly *excellent*; and particularly the *Beauty* of his *Genius* appear'd in his *nice* and *judicious Obſervation* of the *Decorum* in his *Compoſitions*, and in *expreſſing* the *Paſſions* and *Affections* with ſuch incomparable *skill*, that all his

his *Pieces* ſeem to have the very *Spirit* of the *Action*, and the *Life* and *Soul* of the *Perſons* whom they repreſent. He had not been in *Rome* above *ſixteen* years, before his *Name* became ſo *univerſally* celebrated, that Cardinal *Richlieu* reſolving to *advance* the *noble Arts* in *France*, prevail'd upon him (by means of an obliging *Letter*, written to him by *Lewis* XIII. himſelf, *Anno* 1639) to return to his *own* Country: where he was receiv'd with all poſſible demonſtrations of *Eſteem*, was declar'd *Firſt Painter* to the *King*, had a conſiderable *Penſion* appointed him, was imploy'd in ſeveral *public Works*, and at laſt undertook to *paint* the *Grand Gallery* of the *Louvre*. But the *King* and *Cardinal* both dying in the time that he went back to ſettle his affairs in *Italy*, and bring his *Family* from thence; he quite laid aſide the Thoughts of returning any more to *France*, and ended his days in *Rome*, *Anno* 1665: having for ſome *years* before his *Deceaſe*, been ſo much ſubject to the *Palſie*, that the effects of his *unſteddy Hand* are viſible in ſeveral of his *Deſigns*. *Æt.* 71.

PIETRO TESTA, his Contemporary, was a Native of *Lucca*, a City in the Dukedom of *Florence*, and ſo miſerably poor upon his firſt arrival at *Rome*, that he was forc'd to make the public

Streets his *School*, and the *Statues*, *Buildings*, *Ruins*, &c. the *Leſſons* which he ſtudied. He was a Man of a *quick Head*, a *ready Hand*, and a *lively Spirit* in moſt of his *Performances*: but yet for want of *Science*, and good *Rules* to cultivate and ſtrengthen his *Genius*, all thoſe hopeful *Qualities* ſoon ran to *Weeds*, and produced little elſe but *Monſters*, *Chimeras*, and ſuch like wild and extravagant *Fancies*: *Vid. pag.* 102. He attempted very often to make himſelf *perfect* in the *Art* of *Colouring*, but never had any *Succeſs* that *way*; and indeed was onely *tolerable* in his *Drawings*, and the *Prints* which he *etch'd*. He was *drown'd* (as 'tis generally reported) in the *Tyber*, having accidentally fall'n off from the *Bank*, as he was endeavouring to regain his *Hat*, which the *Wind* had blown into the *Water*.

1599. Sir *ANTHONY VAN DYCK*, was born at *Antwerp*, *Anno* 1599, and gave ſuch early proofs of his moſt excellent *Endowments*, that *Rubens* his *Maſter*, fearing he would become as *Univerſal* as himſelf, to divert him from *Hiſtories*, us'd to commend his *Talent* in *Painting after the Life*, and took ſuch care to keep him continually imploy'd in buſineſs of that Nature, that he reſolv'd at laſt to make it his *principal ſtudy*; and for his Improvement

ment went to *Venice*, where he attain'd the beautiful *Colouring* of *Titian*, *Paulo Veroneſe*, &c. And after a few *years* ſpent in *Rome*, *Genoua* and *Sicily*, return'd home to *Flanders* with a *manner* of *Painting*, ſo *noble*, *natural*, and *eaſie*, that *Titian* himſelf was hardly his *Superior*, and no other *Maſter* in the world *equal* to him for *Portraits*. He came over into *England* ſoon after *Rubens* had left it, and was entertain'd in the Service of King *Charles I.* who conceiv'd a marvellous eſteem for his *Works*, honour'd him with *Knight-hood*, preſented him with his own *Picture* ſet round with *Diamonds*, aſſign'd him a conſiderable *Penſion*, ſate very often to him for his *Portrait*, and was followed by moſt of the *Nobility* and principal *Gentry* of the *Kingdom*. He was a perſon *low* of *ſtature*, but *well-proportion'd*; very *handſome*, *modeſt*, and extremely *obliging*; a great *Encourager* of all ſuch as *excell'd* in any *Art* or *Science*, and *Generous* to the very laſt degree. He marry'd one of the faireſt *Ladies* of the *Engliſh Court*, Daughter of the Lord *Ruthen* Earl of *Gowry*, and liv'd in *State* and *Grandeur* anſwerable to her Birth: His own *Garb* was generally very rich, his *Coaches* and *Equippage* magnificent, his *Retinue* numerous and gallant, his *Table* very ſplendid, and ſo much frequented by *People* of the beſt *Quality* of both *Sexes*, that his

Apartments ſeem'd rather to be the *Court* of ſome *Prince*, than the *Lodgings* of a *Painter*. He grew weary, towards the latter end of his Life, of the continu'd trouble that attended *Face-Painting*; and being deſirous of immortalizing his *Name* by ſome more glorious *Undertaking*, went to *Paris* in hopes of being imploy'd in the *Grand Gallery* of the *Louvre*; but not ſucceeding there, he return'd hither, and propos'd to the *King* (by his Friend Sir *Kenelm Digby*) to make *Cartoons* for the *Banqueting houſe* at *White-hall*: the ſubject of which was to have been the *Inſtitution* of the *Order of the Garter*, the *Proceſſion* of the *Knights* in their *Habits*, with the *Ceremony* of their *Inſtallment*, and St. *Georges Feaſt*. But his Demands of *fourſcore thouſand pounds*, being thought unreaſonable, whilſt the *King* was upon treating with him for a leſs Summ, the *Gout* and other *Diſtempers* put an end to that *Affair* and his *Life*, *Anno* 1641; and his *Body* was interr'd in St. *Pauls* Church. See farther, *pag.* 226. And note, that amongſt the *Portraits* of *Illuſtrious Perſons*, &c. printed and publiſh'd by the particular directions of this *Maſter*, ſome were etch'd in *Aqua-fortis* by *Van Dyck* himſelf.

Æt. 42.

BENEDETTO CASTIGLIONE, a *Genoueſe*, was at firſt a Diſciple of *Battiſta Paggi* and *Ferrari* his

his Countrymen; improv'd himſelf afterwards by the inſtructions of *Van Dyck* (as long as he continu'd in *Genoua*) and at laſt became an *Imitator* of the *manner* of *Nicolo Pouſſin*. He was commended for ſeveral very good *Prints* of his own *etching*: but in *Painting* his *Inclinations* led him to *Figures*, with *Landtſchapes* and *Animals*; which he touch'd up with a great deal of *Life* and *Spirit*, and was particularly remarkable for a *brisk Pencil*, and a *free handling* in all his *Compoſitions*. He was a Perſon very *unſettled* in his *Temper*, and never lov'd to ſtay long in one place: but being continually upon the *ramble*, his *Works* lie ſcatter'd up and down in *Genoua*, *Rome*, *Naples*, *Venice*, *Parma*, and *Mantoua*, where he died.

VIVIANO CODAZZO, generally call'd *VIVIANO delle PROSPETTIVE*, was born at *Bergamo* in the *Venetian* Territories, *Anno* 1599: and by the Inſtructions of *Auguſtino Taſſo* his Maſter, arriv'd to a moſt excellent *manner* of painting *Buildings*, *Ruins*, &c. His ordinary Reſidence was at *Rome*, where he died, *Anno* 1674, and was bury'd in the Church of S. *Lorenzo* in *Lucina*. He had a *Son* call'd *Nicolo*, who purſu'd his *Fathers* ſteps, and died at *Genoua*, in great Reputation for his *performances* in *Perſpective*. 1599. Æt. 75.

MA-

1599. *MARIO NUZZI*, commonly call'd *MARIO de' FIORI*, born at *Orta* in the *Terra di Sabina*, was a Diſciple of his Uncle *Tomaſo Salini*, and one of the moſt famous *Maſters* in his time for painting *Flowers*. He died in *Rome*, (where he had ſpent great part of his Life) and was alſo bury'd in S. *Lorenzos* Church, *Anno* 1672.

Æt. 73.

1600. *MICHELANGELO CERQUOZZI*, was born in *Rome*, *Anno* 1600, and bred up in the *School* of *Antonio Salvatti*, a *Bologneſe*. He was call'd *delle BATTAGLIE*, from his excellent Talent in *Battels*; but beſides his great *skill* in that particular *Subject*, he was very *ſucceſsful* in all ſorts of *Figures*, and painted *Fruit* incomparably beyond any *Maſter* in *Europe*. He was bury'd in the *Choire* of S. *Maries* Church in *Rome*, *Anno* 1660.

Æt. 60.

1600. *CLAUDIO GILLE* of *LORAIN*, born *Anno* 1600, was by his *Parents* ſent very young to *Rome*; and after he had been grounded in the *Elements* of *Deſign*, and the *Rules* of *Perſpective*, under *Auguſtino Taſſo*, he remov'd his *Study* to the *Banks* of the *Tyber*, and into the *open Fields*, took all his *Leſſons* from *Nature* her ſelf, and by many years diligent Imitation of that excellent *Miſtreſs*, climb'd up to the higheſt ſtep of *Perfection* in

Landt-

Landtſchape-painting: and was univerſally admir'd for his *pleaſant* and moſt *agreeable Invention*; for the *delicacy* of his *Colouring*, and the charming *variety* and *tenderneſs* of his *Tints*; for his *artful Diſtribution* of the *Lights* and *Shadows*; and for his wonderful *Conduct*, in *diſpoſing* his *Figures* for the *advantage* and *Harmony* of his *Compoſitions*. He was much commended for ſeveral of his *Performances* in *Freſco* as well as *Oyl*, was imploy'd by Pope *Urban* VIII. and many of the *Italian* Princes in adorning their *Palaces*: and having by his *Pencil* made his *Name famous* throughout *Europe*, died *An.* 1682, and was interr'd in the Church of *Trinita de Monti*, *Æt.* 82. in *Rome*.

GASPARO DUGHET, was of *French* Extraction, but born in *Rome*, *Anno* 1600. He took 1600. to himſelf the name of *POUSSIN*, in gratitude for many *Favours*, and particularly that of his *Education*, which he receiv'd from *Nicolo Pouſſin*, who married his *Siſter*. His firſt Imployment under his *Brother-in-Law*, was in looking after his *Colours*, *Pencils*, &c. but his excellent *Genius* for *Painting* ſoon diſcovering it ſelf, by his own *Induſtry* and his Brothers *Inſtructions* was ſo well improv'd, that in *Landtſchapes* (which he principally ſtudied) he became one of the greateſt *Maſters*

ſters in his *Age*; and was much in requeſt, for his *eaſie Invention*, *ſolid Judgment*, *regular Diſpoſition*, and *true Reſemblance of Nature* in all his *Works*. He died in his great *Climacterical year* 1663, and was bury'd in his *Pariſh-Church* of *S. Suſanna*, in *Rome*.

Et. 63.

In his time, liv'd and flouriſh'd *ANDREA SACCHI*, a celebrated *Roman Maſter*, highly extoll'd for his general *Accompliſhments* in all the parts of *Painting*; but more particularly eminent for his extraordinary *skill* in the *Elegance* of *Deſign*, the *Harmony* of *Order*, and the *Beauty* of *Colouring*.

His *Competitor PIETRO BERETTINI da CORTONA*, was alſo of great conſideration in this time; and much applauded for his magnificent *Works* in ſeveral of the *Churches* and *Palaces* of *Rome* and *Florence*. He excell'd both in *Freſco* and *Oyl*, was profoundly read in the *Antiquities*, had a *noble* and *rich Imagination*, and a *Genius* far beyond any of his *Contemporaries*, for *Ornaments* and *grand Hiſtorical Compoſitions*. He was very well eſteem'd by Pope *Urban* VIII. *Innocent* X. and moſt of the *Perſons* of the *firſt Rank* in *Italy*.

GE-

GEERART DOV, born at *Leyden*, about the *year* 1607, was a Diſciple of *Rembrandt*, but much pleaſanter in his *Style* of *Painting*, and ſuperior to him in *little Figures*. He was eſteem'd in *Holland* the beſt *Maſter* in his *way*: and tho' we muſt not expect to find in his *Works* that *Elevation* of *Thought*, that *Correctneſs* of *Deſign*, or that *noble Spirit*, and *grand Guſto*, in which the *Italians* have diſtinguiſh'd themſelves from the reſt of *Mankind*; yet it muſt be acknowledg'd, that in the *Management* of his *Pencil*, and the *Choice* and *Beauty* of his *Colours*, he has been *curious* to the laſt degree; and in *finiſhing* his *Pieces*, *laborious* and *patient* beyond example. He died *circa Annum* 1674, leaving behind him many *Scholars*, of whom *MIERIS* the chief, was in ſeveral reſpects equal to his *Maſter*. But for the reſt of his *Imitators*, generally ſpeaking, we may place them in the ſame *Form* with the *cunning Fools*, mention'd, *pag.* 133. 1607. Æt. 67.

ADRIAEN BROUWER was born in the City of *Haerlem*, *Anno* 1608; and beſides his great Obligations to *Nature*, was very much beholden to *Frans Hals*, who took him from *begging* in the *Streets*, and *inſtructed* him in the *Rudiments* of *Painting*; And to make him amends for his kindneſs, *Brouwer*, when he found himſelf ſufficiently 1608.

qualified to get a *Livelyhood*, ran away from his *Maſter* into *France*, and after a ſhort ſtay there, return'd, and ſettled at *Antwerp*. *Humour* was his proper *Sphere*, and it was in *little Pieces* that he us'd to repreſent *Boors*, and others his *Pot-companions*, *drinking*, *ſmoking* Tobacco, *gaming*, *fighting*, &c. with a *Pencil* ſo *tender* and *free*, ſo much of *Nature* in his *Expreſſion*, ſuch excellent *Drawing* in all the *particular parts*, and good *Keeping* in the *whole together*, that none of his *Countrymen* have ever been comparable to him in *that* Subject. He was extremely *facetious* and *pleaſant* over his *Cups*, ſcorn'd to *work* as long as he had any *Money* in his *Pockets*, declar'd for a ſhort *Life* and a merry one: and reſolving to *ride Poſt* to his *Grave*, by the help of *Wine* and *Brandy*, got to his *Journeys end*, *Anno* 1638; ſo very *poor*, that *Contributions* were rais'd to lay him privately in the Ground, from whence he was ſoon after taken up, and (as 'tis commonly ſaid) very handſomely interr'd by *Rubens*, who was a great *Admirer* of his happy *Genius* for *Painting*.

Æt. 30.

1609. *SAMUEL COOPER*, born in *London*, *Anno* 1609, was bred up (together with his elder Brother *Alexander*) under the Care and Diſcipline of Mr. *Hoskins* his Uncle: but derived the moſt conſiderable

ſiderable advantages, from the *Obſervations* which he made on the *Works* of *Van Dyck*. His *Pencil* was generally confin'd to a *Head* onely; and indeed below *that part* he was not always ſo ſucceſsful as could be wiſh'd: but for a *Face*, and all the *dependencies* of it (*viz.*) the *graceful* and *becoming Air*, the *Strength*, *Relievo* and *noble Spirit*, the *ſoftneſs* and *tender livelineſs* of *Fleſh* and *Blood*, and the *looſe* and *gentile management* of the *Hair*, his *Talent* was ſo extraordinary, that for the *Honour* of our *Nation*, it may without Vanity be affirm'd, he was (at leaſt) equal to the moſt famous *Italians*; and that hardly any of his *Predeceſſors* has ever been able to ſhew ſo much *Perfection* in ſo *narrow* a *Compaſs*. Anſwerable to his *Abilities* in this *Art* was his *skill* in *Muſic*: and he was reckon'd one of the beſt *Luteniſts*, as well as the moſt excellent *Limner* in his time. He ſpent ſeveral years of his Life *abroad*, was perſonally acquainted with the greateſt Men of *France*, *Holland*, and his *own Country*, and by his *Works* more univerſally known in all the pars of *Chriſtendom*. He died *Anno* 1672, and lies bury'd in *Pancras* Church, in the *Fields*. *Æt.* 63.

WILLIAM DOBSON, a Gentleman deſcended of a *Family* very eminent (at that time) in St. *Albans*, was born in St. *Andrews* Pariſh, in *Holbourn*, 1610.

bourn, Anno 1610. Who firſt inſtructed him in the uſe of his *Pencil* is uncertain: of this we are well aſſur'd, that he was put out very early an *Apprentice* to one Mr. *Peake*, a *Stationer* and *Trader in Pictures*; and that *Nature*, his beſt *Miſtreſs*, inclin'd him ſo powerfully to the *practice* of *Painting after the Life*, that had his *Education* been but anſwerable to his *Genius*, *England* might juſtly have been as proud of her *Dobſon*, as *Venice* of her *Titian*, or *Flanders* of her *Van Dyck*. How much he was beholden to the latter of thoſe *great Men*, may eaſily be ſeen in all his *Works*; no *Painter* having ever come up ſo near to the *Perfection* of that excellent *Maſter*, as *this* his happy *Imitator*. He was alſo farther indebted to the *Generoſity* of *Van Dyck*, in preſenting him to King *Charles* I. who took him into his immediate *Protection*, kept him in *Oxford* all the while his *Majeſty* continu'd in *that* City; ſat ſeveral times to him for his *Picture*, and oblig'd the Prince of *Wales*, Prince *Rupert*, and moſt of the *Lords* of his *Court* to do the like. He was a *fair*, *middle-siz'd Man*, of a *ready Wit*, and *pleaſing Converſation*; was ſomewhat *looſe* and *irregular* in his *way of Living*, and notwithſtanding the many *Opportunities* which he had of making his *Fortunes*, died very *poor*, at his houſe in St. *Martins-lane*, *Anno* 1647.

Æt. 37.

MI-

MICHAELANGELO PACE, born *Anno* 1610, and call'd *di CAMPIDOGLIO* (becauſe of an *Office* which he had in the *Capitol*) was a Diſciple of *Fioravanti*, and very much eſteem'd all over *Italy*, for his admirable *Talent* in *painting Fruit* and the *ſtill Life*. He died in *Rome*, *Anno* 1670, leaving behind him *two* Sons; of whom *Gio. Battiſta* the eldeſt, was brought up to *Hiſtory painting* under *Franceſco Mola*, and is now in the Service of the King of *Spain*: But the other call'd *Pietro*, died in his *Prime*, and onely liv'd juſt long enough to ſhew that a *few years* more would have made him one of the greateſt *Maſters* in the World. 1610. Æt. 60.

SALVATOR ROSA, a *Neapolitan*, born *An.* 1614, in both the *Siſter-Arts* of *Poeſy* and *Painting*, was eſteem'd one of the moſt excellent *Maſters* that *Italy* has produc'd in this *Century*. In the firſt, his Province was *Satire*; in the latter, *Landtſchapes*, *Battels*, *Havens*, &c. with *little Figures*. He was a Diſciple of *Daniele Falconi* his Countryman, an *Artiſt* of good repute; whoſe inſtructions he very much improv'd by his *Study* after the *Antiquities*, and the *Works* of the moſt eminent *Painters* who went before him. He was fam'd for his *copious* and *florid Invention*, for his *profound Judgment* in the *ordering* of his *Pieces*, for the *gentile* and *uncommon* 1614.

Ma-

Management of his *Figures*, and his *general Knowledge* in all the parts of *Painting*: But that which gave a more particular *ſtamp* to his *Compoſitions*, was his *inimitable Liberty of Pencil*, and the *noble Spirit* with which he animated all his *Works*. *Rome* was the place where he ſpent the greateſt part of his *Life*; highly courted and admir'd by all the *Men* of *Note* and *Quality*, and where he died *Anno* 1673; having *etch'd* abundance of valuable *Prints* with his *own* hand.

Æt. 59.

GIACOMO CORTESI, the famous *Battel-painter*, commonly call'd The *BORGOGNONE*, from the *Country* where he was born, was the Contemporary of *Salvator Roſa*, and equally applauded for his admirable *Guſto*, and *grand Manner* of *Painting*. He had for ſeveral years been converſant in *Military* Affairs, was a conſiderable *Officer* in the *Army*, made the *Camp* his *School*, and form'd all his excellent *Ideas* from what he had ſeen *perform'd* in the *Field*. His *Style* was *roughly noble*, and (*Souldier* like) full of *Fire* and *Spirit*. He retir'd, towards the latter end of his Life, into the *Convent* of the *Jeſuits* in *Rome*: where he was forc'd to take *Sanctuary* (as they ſay) to rid his hands of an ill *Bargain*, which he had unhappily got in a *Wife*.

Sir

Sir PETER LELY was born *Anno* 1617, in *Weſtphalia*, where his Father, being a *Captain*, happen'd to be then in *Garriſon.* He was bred up for ſome time in the *Hague*, and afterwards committed to the care of one *de Grebber* of *Haerlem.* He came over into *England*, *Anno* 1641, and purſu'd the natural bent of his *Genius* in *Landtſchapes* with *ſmall Figures*, and *Hiſtorical Compoſitions*: but finding the practice of *Painting after the Life* generally more encourag'd, he apply'd himſelf to *Portraits* with ſuch ſucceſs, as in a little time to ſurpaſs all his *Contemporaries* in *Europe.* He was very earneſt in his younger days, to have finiſh'd the *courſe* of his *Studies* in *Italy*: but the great buſineſs in which he was perpetually ingag'd, not allowing him ſo much time; to make himſelf amends, he reſolv'd at laſt, in an excellent and well choſen *Collection* of the *Drawings*, *Prints*, and *Paintings*, of the moſt celebrated *Maſters*, to bring the *Roman* and *Lombard Schools* home to him. And what benefit he reap'd from this *Expedient*, was ſufficiently apparent in that admirable *Style* of *Painting*, which he form'd to himſelf by dayly converſing with the *Works* of thoſe *great Men*: In the *correctneſs* of his *Drawing*, and the *beauty* of his *Colouring*; but eſpecially in the *graceful Airs* of his *Figures*, the *pleaſing Variety* of his *Poſtures*, and his

1617.

his *gentile negligence* and *looſe manner* of *Draperies*: in which *particular* as few of his *Predeceſſors* were equal to him, ſo all ſucceeding *Artiſts* muſt ſtand oblig'd to his happy *Invention*, for the noble *Pattern* which he has left them for *Imitation*. He was recommended to the favour of King *Charles* I. by *Philip* Earl of *Pembroke*, then Lord *Chamberlain*; and drew his *Majeſties Picture*, when he was *Priſoner* in *Hampton-Court*. He was alſo much in eſteem with his Son *Charles* II. who made him his *Painter*, conferr'd the honour of *Knighthood* upon him, and would oftentimes take great pleaſure in his *Converſation*, which he found to be as agreeable as his *Pencil*. He was likewiſe highly reſpected by all the *People* of *Eminence* in the *Kingdom*; and indeed ſo extraordinary were his *natural Parts*, and ſo great his *acquir'd Knowledge*, that it would be hard to determine whether he was a *better Painter*, or a more *accompliſh'd Gentleman*: or whether the *Honours* which he has done his *Profeſſion*, or the *Advantages* which he deriv'd from it were the moſt conſiderable. But as to his *Art*, certain it is, that his *laſt Pieces* were his *beſt*, and that he gain'd ground, and improv'd himſelf every day, even to the very *Moment* in which *Æt.* 63. *Death* ſnatch'd his *Pencil* out of his *hand* in an *Apoplectic Fit*, *Anno* 1680.

SE-

SEBASTIAN BOURDON, a *French-man*, born at *Mompellier*, *Anno* 1619, ſtudy'd *ſeven* years in *Rome*, and acquir'd ſo much Reputation by his *Works* both in *Hiſtory* and *Landtſchape*, that upon his return to *France*, he had the *honour* of being the *firſt* who was made *Rector* of the *Royal Academy of Painting and Sculpture* at *Paris*. He ſpent *two* years alſo in *Sweden*, where he was very well eſteem'd, and nobly preſented by that great *Patroneſs* of *Arts* and *Sciences*, Queen *Chriſtina*. He died, *Anno* 1673. 1619. *Æt.* 54.

LUCA JORDANO, was born in *Naples*, *Anno* 1626, and by his *Studies* under *Pietro da Cortona* at *Rome*, joyn'd with his continu'd *Application* to all the *noble Remains of Antiquity*, became one of the beſt accompliſh'd, and moſt univerſal *Maſters* in his time. He was wonderfully skill'd in the *practical part* of *Deſigning*, and from his incredible *Facility*, and prodigious *Diſpatch*, was call'd by his *Fellow-Painters*, *Luca fà Preſto*. He was beſides very happy in imitating the different *Styles* of other *great Men*, and particularly follow'd the *manner* of *Titian*, *Baſſan*, *Tintoret*, *Guido*, &c. ſo cloſe in ſeveral of his *Pieces*, that it is not the *talent* of every *Pretender to Painting*, to diſtinguiſh them from *Originals* of *thoſe Hands*. He was famous 1626.

for his many excellent *Performances* in *Rome* and *Florence*: And being continually imploy'd in *working* for *Princes*, and *People* of the *firſt Quality* all over *Europe*, grew ſo vaſtly *rich*, that at his return to *Naples*, he purchas'd a *Dutchy* in that *Kingdom*, marry'd and liv'd ſplendidly, kept a noble *Palace*, and a numerous *Retinue*, with *Coaches*, *Litters*, and all other imaginable *State*. Being grown *Old*, he was earneſtly preſs'd by the *Viceroy* to go over into *Spain*, and ſerve the *King* his Maſter: He had no fancy for the *Voyage*, and therefore rais'd his *Terms* very high: was not content with *twenty thouſand Crowns* paid him down, and the *Golden Key* given him, as *Groom of the Bed-chamber*; but beſides, having heard, that by the *Statutes* of St. *Jago*, and the other *Military Orders* of *Spain*, it was expreſly *provided*, that no *Painter* ſhould be admitted into any of them, becauſe their *Profeſſion* was generally look'd upon as *Mechanic*; he reſolv'd, for the *Honour* of his *Art*, not to ſtir a foot, till he himſelf was firſt made a *Knight* of St. *Jago*, and his *two* Sons *Knights* of *Alcantara* and *Calatrava*. All which being granted, he ſet out for *Madrid*, where he was receiv'd very kindly by the *King*, and having *adorn'd* the grand *Stair-caſe* of the *Eſcurial*, with the *Story* of the *Battel of St. Quintin*, (which is perhaps one of the beſt

things

things in *its kind*, that has been any where perform'd in *this* Age) he fell to *work* upon the great *Church* belonging to that *Palace*; but the *Climate* being too ſevere for his *Conſtitution of Body*, and *his Mind* not ſo well ſatisfy'd as at *Naples*, he *ſickned* and *died* in the Winter of the *year* 1694. *Æt.* 68.

In the *ſame year* died *FILIPPO LAURO*, a *Maſter* equal to him in all reſpects, excepting onely that by confining himſelf to *ſmall Figures*, and *Hiſtories in little*, he contracted his admirable *Talent* into a narrower Compaſs. He liv'd for the moſt part in *Rome*; and was highly valu'd for the *Riches* of his *Fancy*, and the *Accuracy* of his *Judgment*; for the *Elegance* of his *Out-lines*, and the *Propriety* of his *Colouring*; and for the graceful *Freedom* of his *Pencil*, in all his *Compoſitions*.

JOHN RILEY, born in the City of *London*, *Anno* 1646, was inſtructed in the firſt Rudiments of *Painting* by Mr. *Zouſt* and Mr. *Fuller*, but left them whilſt he was very *Young*, and began to practiſe after the *Life*: yet acquir'd no great *Reputation*, till upon the death of Sir *Peter Lely*, his Friends being deſirous that he ſhould ſucceed that excellent *Maſter* in the favour of King *Charles* II. ingag'd Mr. *Chiffinch* to ſit to 1646.

him for his *Picture*; which he perform'd ſo well, that the *King*, upon ſight of it, ſent for him, and having imploy'd him in drawing the Duke of *Grafton's Portrait*, and ſoon after his *own*, took him into his Service, honour'd him with ſeveral obliging *Teſtimonies* of his *Eſteem*, and withal gave this *Character* of his *Works*, that *he painted both Inſide and Outſide*. Upon the Acceſſion of K. *William* and Q. *Mary* to the Crown, he was ſworn their Majeſties *Principal Painter*; which *place* he had not injoy'd in the preceding *Reign*, tho' K. *James* and his *Queen* were *both* pleas'd to be *drawn* by his *Hand*. He was very diligent in the Imitation of *Nature*; and by ſtudying the *Life*, rather than following any particular *manner*, attain'd a pleaſant and moſt agreeable *Style* of *Painting*. But that which eminently diſtinguiſh'd him from all his *Contemporaries*, was his *peculiar Excellence* in a *Head*, and eſpecially in the *Colouring part*; wherein ſome of his *Peices* were ſo very extraordinary, that Mr. *Riley* himſelf was the *onely Perſon* who was not charm'd with them. He was a *Gentleman* extremely *courteous* in his *Behaviour*, *obliging* in his *Converſation*, and *prudent* in all his *Actions*. He was a dutiful *Son*, an affectionate *Brother*, a kind *Maſter*, and a faithful *Friend*. He never was guilty of a piece of *Vanity* (too common amongſt *Artiſts*)

Artiſts) of ſaying *mighty things* on his *own* behalf, but contented himſelf with letting his *Works* ſpeak for him; *which* being plentifully diſpers'd over *other Nations* as well as *our own*, were indeed everywhere very *Eloquent* in his *Commendation.* He had for ſeveral years been violently perſecuted by the *Gout*; which after many terrible *Aſſaults*, flying up at laſt into his *Head*, brought him to his *Grave*, *Anno* 1691, exceedingly lamented by all ſuch as had the happineſs of being acquainted either with his *Perſon* or his *Works.* *Æt.* 45.

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ERRATA.

Page	Line	Instead of	Read.
vij	21	*Bambovio.*	*Bamboccio.*
17	7	*liberataq;*	*libritaq;*
21	Marg	*posiurorum.*	*positurarum.*
41	18	*transfluent.*	*transflucent.*
98	17	51*st.* rule.	60*th.* Rule.
110	21	Neglecting the Copiers.	The Copiers neglecting.
ib.	25	reltaion.	relation.
120	14	43*d.* Precept.	13*th.* Precept.
128	19	indisshabile.	*en disshabillee.*
136	11	4*th.* Precept.	41*st.* Precept.
161	2	it comprehends.	comprehends.
219	12	his Brothers.	his Sons.
221	21	gentleness.	gentileness.
237	14	great.	general.
254	12	*Benedict* IX.	*Benedict* XI.
325	15	*Richlieu.*	*Richelieu.*
329	5		

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